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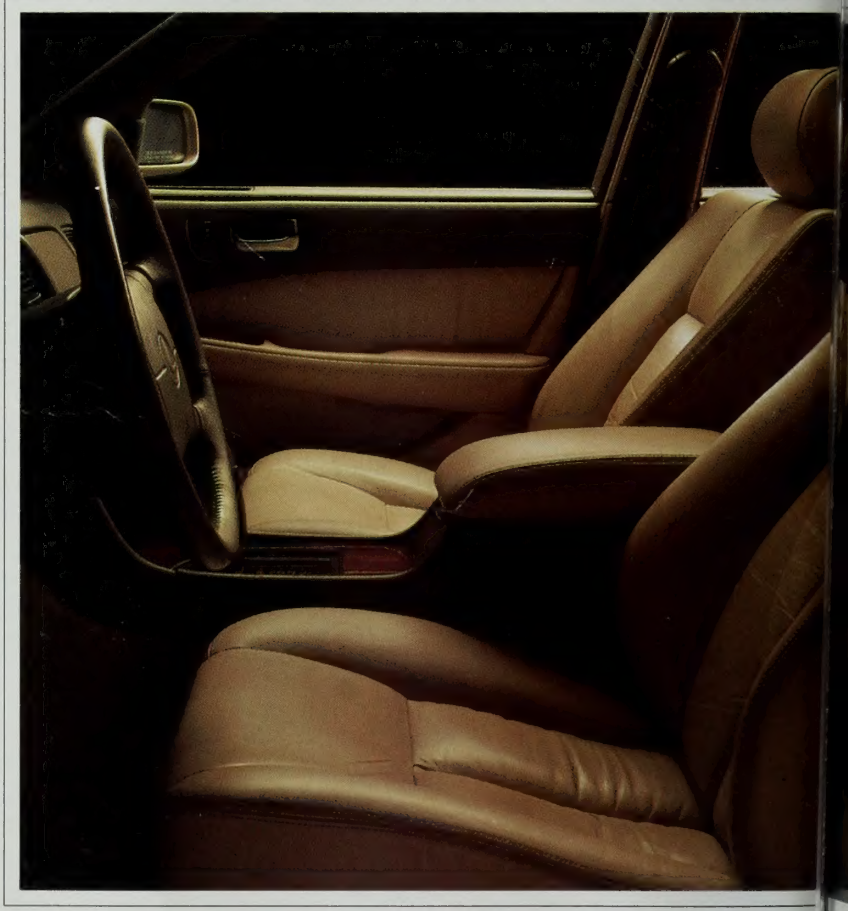
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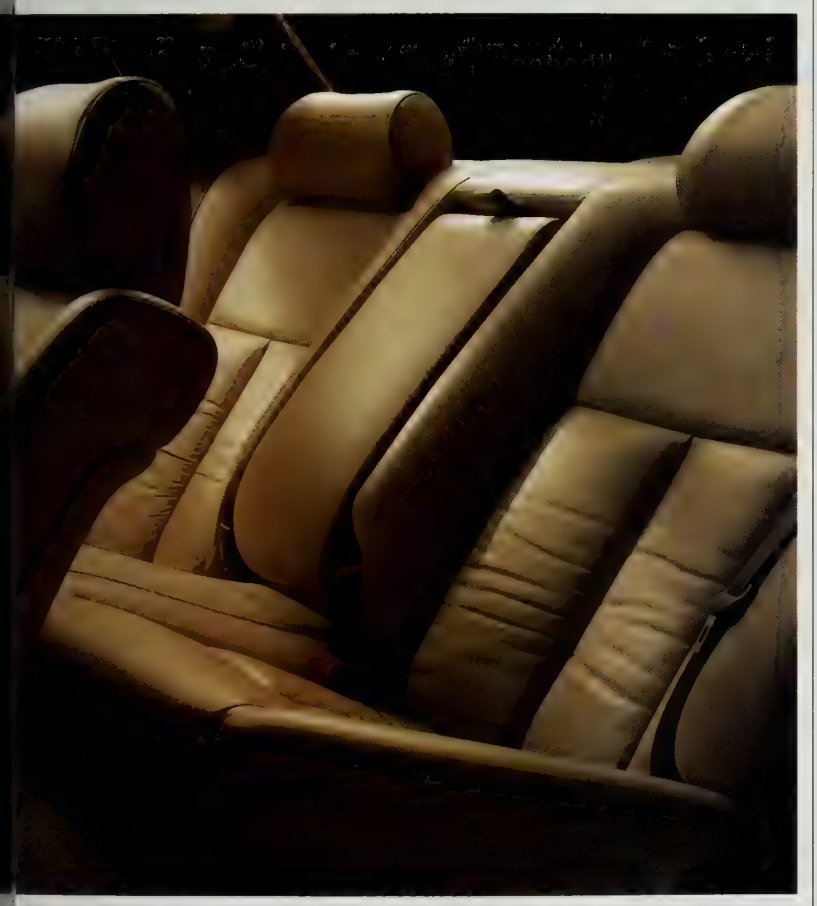
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TABLE OF CONTENTS

July 1991

ARCHITECTURAL DIGEST



COVER: Overlooking Teague Bay is the entrance veranda of Villa Madeleine, Gregory and Marcia Roncari's hotel on St. Croix. Interior design by Carleton Varney and Daniel S. Parker of Dorothy Draper & Company. Photography by Mary E. Nichols. See page 102.

16 **Letters from Readers**

18 **People Are the Issue**

30 **Contributors**

33 **Historic Architecture: The Octagon**
Restoring a William Thornton Legacy in Washington, D.C.
By Roger G. Kennedy

60 **Artistry in Residence**
Barbara Siebel Thomas' Domestic Portraits on Long Island
By Alastair Gordon

68 **AD Student Design Competition**
Encouraging Excellence in Interior Design Education
By Suzanne Stephens

182 **AD-at-Large**
Inside the Design World

190 **Reader's Directory**

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INTERIOR DESIGN

78 **El Sarmiento Restored**
A Collector's Addison Mizner Villa in Palm Beach
Interior Design by Juan Pablo Molyneux
Text by Michael Frank/Photography by Dan Forer

96 **John Loring's Paris Match**
Proper Pied-à-Terre for Tiffany's Design Director
Text by Charlotte Aillaud/Photography by Billy Cunningham

102 **Villa Madeleine on St. Croix**
Colonial Motifs in the Virgin Islands
Interior Design by Carleton Varney and Daniel S. Parker of Dorothy Draper & Company
Text by John Taylor/Photography by Mary E. Nichols

110 **A Capital Transformation**
Enriching a 1920s House in Washington, D.C.
Interior Design by Robert Metzger, ASID, and Michael Christiano
Text by Suzanne Stephens/Photography by Jaime Ardiles-Arce

124 **Roger Vergé in Mougins**
Provençal Flavors Fill the Chef's Place in the Sun
Text by Robert Fizdale/Photography by Daniel H. Minassian

130 **North Shore Serenity**
A Contemporary Long Island Residence Designed for Comfort
Interior Design by Michael de Santis, ASID
Text by Thomas Mallon/Photography by Phillip Ennis

148 **Manhattan Rhythms**
New Harmonies for a Penthouse on Central Park
Interior Design by Samuel Botero
Text by Steven M. L. Aronson/Photography by Durston Saylor

162 **Summer Games in Greece**
Designers Breathe New Life into an 18th-Century House on Hydra
Interior Design by Dale Keller and Patricia Keller
Text by Jeffrey Simpson/Photography by John Vaughan

ART AND ANTIQUES

136 **Antiques: Art Déco Glass**
Exercises in Crystalline Geometry from the 1920s and 1930s
Text by Ann E. Berman

156 **Art: Grand Interiors**
Historical European Rooms Rendered in Luminous Watercolors
Text by Christopher Finch

SPECIAL FEATURES

88 **Architecture: Robert A. M. Stern**
Shingle Style Traditions for a New England Island Setting
Text by Clive Aslet/Photography by Steven Brooke

118 **Czar Nicholas I's Cottage Palace**
Gothic Jewel of the Imperial Family Outside St. Petersburg
Text by Peter Lauritzen/Photography by Kari Haavisto

142 **Gardens: The Water Music of Vann**
A Gertrude Jekyll Landscape in Surrey
Text by Elizabeth Lambert/Photography by Derry Moore

Architectural Digest (ISSN 0003-8520) is published monthly, except semimonthly in August, by Architectural Digest Publishing Corp., a subsidiary of Knapp Communications Corporation, Cleon T. Knapp, chairman. Editorial and executive offices are located at 5900 Wilshire Boulevard, Los Angeles, CA 90036. Second-class postage paid at Los Angeles, Calif., and additional mailing offices. Basic subscription rate is 12 issues for $39.95. POSTMASTER: Send address changes to *Architectural Digest*, P.O. Box 10040, Des Moines, IA 50340-0040



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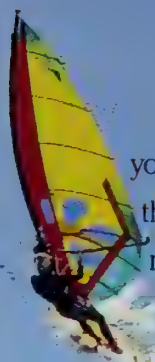
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Rates for the U.S.A., its territories and possessions: 12 issues, $39.95; Canada and all other countries: 12 issues, $59.95. Single issues in the U.S.A.: $5.00; in Canada: $6.00; $5.00 in all other countries. If you are moving, renewing, have a question, or wish to have your name left off our mail advertisers' list, please enclose your subscription label with your correspondence for faster service. Please allow 8 weeks for a change of address. A new subscriber's first issue will be mailed within 8 weeks of order receipt. Address all correspondence pertaining to your subscription to *Architectural Digest*, P.O. Box 10040, Des Moines, IA 50340, or call 800/234-4378. Direct non-subscription correspondence to editorial office.

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Special editions of *Architectural Digest* are published in Italy, Spain and France.

SELECTED ISSUES AND SLIPCASES:
Back issues of *Architectural Digest* and slipcases may be obtained by writing Wilshire Marketing Corp., Dept. AM71, P.O. Box 10540, Des Moines, IA 50340. Prices (effective through December 31, 1991): back issues, $8.00 each; slipcases, $8.95 ($2.00 shipping).

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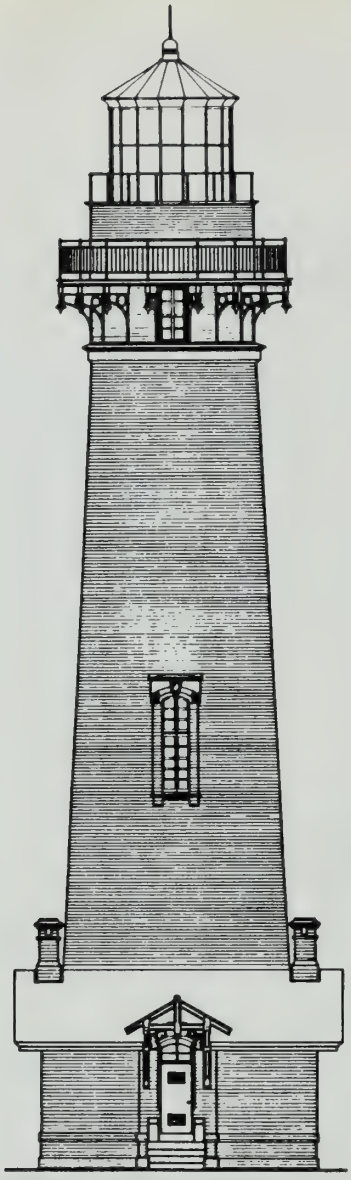
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LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
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5900 Wilshire Boulevard, Los Angeles, California 90036.

I was very pleased to see an article on micromosaics (Antiques, March 1991) in a publication such as *Architectural Digest*. As you probably know, the Los Angeles County Museum of Art houses a permanent exhibition of the Gilbert Collection of Mosaics, the only major collection of Roman mosaics in the world apart from that at the Hermitage in Leningrad. Allow me to take this opportunity to extend an invitation to your readers to visit the museum and see the fabulous Gilbert Collection in person.

Jeanette Hanisee
Curator, Gilbert Collection of Mosaics
Los Angeles County Museum of Art
Los Angeles, California

I especially enjoyed the story in the March 1991 issue in which you showed the Before and After photos of a remodeled house by Jarrett Hedborg ("A Tudor Renaissance"). This concept helped me to better understand the artful transformation of blending the old with the new. The designers you feature are gifted, and I feel that eclecticism is the motto for the 1990s. The whole idea of taking a traditional interior and adding a touch of the unexpected is heavenly: beauty that's born of the spirit.

Darlette V. Brown
Lynchburg, Virginia

Your March 1991 publication of the article on Rodney Mims Cook, Jr. ("Palladian Echoes in Atlanta") brings into question the criteria you use for selecting subjects to be featured in your magazine. Mr. Cook is a designer/builder whose pretentious façades are regarded locally as amateurish, ill conceived and poorly constructed. While Emily English Robinson and Rodney Cook do indeed have proud family histories, Mr. Cook's follies have no place in Atlanta's rich architectural heritage, which includes classical designs by Philip Trammell Shutze, Neel Reid and James Means. There are many fine examples of Palladian architecture in Atlanta that might have enhanced your March issue; the Villa Dor-emi is certainly not one of them.

William B. Reeves
Atlanta, Georgia

The exceptional work of Mr. Rodney Cook (March 1991) convinces me that we are witness to a supernova in architecture. This young man will make his mark, and I look forward to his next blend of beautiful architectural styles. All the great cathedrals, classical courthouses and structural masterworks of our world can be, with some courage and very fine talent, inspiration for creating warm and wonderful living spaces.

Robert Ferry
Lawrenceville, Georgia

I so enjoy your publication, but tell me, please, why did you make the decision to publicly humiliate the owners of the "farmhouse with Scandinavian and Shaker overtones" ("Architecture: Charles Moore") in your March 1991 issue? Wretched, wretched excess, and really the most hideous example of everything that could go awry and did.

Rosemary Visaggio Lumadue
Enola, Pennsylvania

It amazes me when I read criticisms of the photos and articles of the architectural and interior designs presented in *Architectural Digest*. You would think that anyone who reads the magazine would have the intelligence to realize that not everyone has the same taste. Obviously, these people have never heard the saying, Variety is the spice of life. I commend your efforts to show a wide selection of interior and exterior design.

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AARON HAUPERT/ONYX

In 1954, Bonjour Tristesse was taken up by the international literary world, as was its winsome young author, Françoise Sagan. Today Sagan remains an intriguing personality and a formidable talent, and next month European Editor Charlotte Aillaud conducts a lively visit with the author in her new Paris residence. The August issue also features an exclusive story on another literary light, Lawrence Durrell, whom Daniel Minassian photographed and interviewed in Provence just weeks before his death. In his recent book about Provence, Caesar's Vast Ghost, Durrell writes of those who have "stolen away into history leaving memories of a Provençal visitation." He concludes, "Sometimes I feel I have been left to complete this book before joining them!" Now Lawrence Durrell, too, has stolen away into history. We are fortunate to have one last memory of him in the land he loved so well.

Paige Rense *Editor-in-Chief*


HANK NEUMAN

Juan Pablo Molyneux

El Sarmiento Restored

During his restoration of an Addison Mizner villa in Palm Beach, Juan Pablo Molyneux was presented with a considerable challenge. The house, which had been remodeled soon after it was built in 1923, "needed a lot of work," he recalls. "There were new baths, tacky walls, ruined floors, the wrong doors. As an architect, I take the floor plan and, with the given space, try to understand what was done. If it doesn't work, I try to see what I can do with it—I redraw it completely." The project required rewiring the house's electrical system, modifying windows, adding new walls and replastering old ones, and restoring fireplaces and ceilings. Molyneux says the restoration helped him to understand the essence of a Mizner design: "It was an architectural response to a very solid background of knowledge and travel and fantasy. In the 1920s, Latin chic, by which I mean Latin-European or Mediterranean, was in vogue," he explains. "But I think Mizner did the right things in his houses." *See page 78.*


ROBERT A.M. STERN

Robert A. M. Stern

Architecture: Robert A. M. Stern

"All the building materials had to be brought onto the island. It is really very primitive in that sense, except that it's for the most sophisticated people in the world," says Robert A. M. Stern, describing the island location of a New England residence he recently completed. The setting is one of extreme privacy as well—"There is one store, one bar and that's it," Stern says. Within the house he planned even greater privacy for the individual residents. Above the master suite, a narrow stair with a nautical-like rope banister leads to an isolated study. "He loves the opera, she detests it," the architect says of the residents. "So he goes up to his study, closes the door and shuts himself away with his libretti." Nonetheless, adds Stern, "it's a very romantic house." *See page 88.*


BILLY CUNNINGHAM

John Loring

John Loring's Paris Match

"To restore the rooms to their Louis XIV architecture and mood, *forty tons* of nineteenth-century additions were removed," says John Loring of his pied-à-terre, which occupies the top floor of a circa 1700 *hôtel particulier* in central Paris. "I didn't want anything in the apartment that I'd had for one minute before," he emphasizes. "From the dishes to the upholstery to the paintings, everything was bought or made for the apartment—a twentieth-century New York look transferred to Paris wouldn't have been appropriate." The design is influenced by the years he spent in Venice, where his mother lived for most of the 1960s and where he ran an Yves Saint Laurent shop. ("I became the merchant of Venice at age twenty-six," he says. "It was my introduction to retailing.") In a sense, the apartment also represents a return to Paris—Loring lived there for eleven years while he studied fine arts and worked as an artist. Today Loring, who is senior vice-president and design director of Tiffany's, has paintings from that period in the permanent col-

continued on page 22

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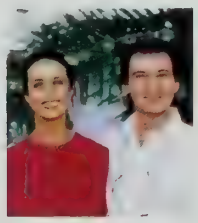
continued from page 18

lections of the Museum of Modern Art, the Whitney, the Art Institute of Chicago and the Museum of Fine Arts in Boston. *See page 96.*



MARY E. NICHOLS

Carleton Varney
Daniel S. Parker



Marcia and
Gregory Roncari

Villa Madeleine on St. Croix

Carleton Varney's name has long been associated with the interior design of some of the world's best-known hotels, including several in the Virgin Islands. So it was natural that when Gregory and Marcia Roncari were planning to create Villa Madeleine, a hotel consisting of individual villas on St. Croix, Varney's name was suggested. The Roncaris, who left Hartford, Connecticut, in 1982, had directed all their efforts toward preparing themselves to become hoteliers, gaining experience by working for resorts on St. Thomas. When they felt ready to undertake their own enterprise, they scouted for property, hired architect William Adams and began from the ground up. Eventually they brought in Varney and his associate Daniel S. Parker, along with Vibha Hutchins on St. Croix. "We knew we wanted to live in the Caribbean," says Marcia Roncari, who had visited St. Croix once with her parents at age sixteen. "It *is* paradise, but with an asterisk. We love it, but some days it's frustrating." Their advice to other dreamers is to move to the islands for the quality of life, not with hopes of becoming millionaires. She adds, "Someone once told us that the way to leave the islands with a million dollars is to start with two million." *See page 102.*



HANS NELEMAN

Robert Metzger



Michael Christiano

A Capital Transformation

"Our taste is not excessive," says Robert Metzger, who, along with his associate, Michael Christiano, restored a 1920s Mediterranean-style villa for a couple in Washington, D.C. "No matter how far design went several years ago, we didn't subscribe to it. People are mentally prepared for less ornate interiors from us; we don't think in [illegible] you don't put orange [illegible] the husband, "Both Robert [illegible] were easy and terrific to work with. It wasn't a matter of the way things should be but of what our tastes were." Metzger adds, "Designers must understand that they strip clients of what they love. It's important [illegible] identities in the house." *See page 110.*



DANIEL H. MINASSIAN

Denise and
Roger Vergé

Roger Vergé in Mougins

"I choose places to live where I can wake up with the sun under clear skies," says chef Roger Vergé, the originator of Cuisine du Soleil whose Provençal restaurant Le Moulin de Mougins is a favorite among Cannes Film Festival devotees. In addition to his main residence in Mougins, Vergé and his wife, Denise, have houses in Avignon and on the lakes in Orlando, Florida, where he, Paul Bocuse and Gaston Lenôtre own Les Chefs de France at Disney's EPCOT Center. Earlier this year he opened a new restaurant in Tokyo. Vergé, who never tires of cooking or food, entertains with relish. "Sometimes we take a big motor home and go to Bordeaux or Tuscany for a few days," he says. "We bring a group of friends and visit the restaurants, the vineyards and the cellars." *See page 124.*

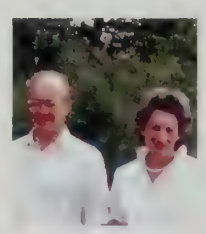


BILLY CUNNINGHAM

Michael de Santis

North Shore Serenity

When Michael de Santis was asked to design the interiors of a contemporary house on Long Island's North Shore, he had a hand in the original plans—something he can't often do with New York City apartments. "We made some changes," he explains, "created baths, modified a door here and there, added marble floors and other details." The primary challenge was to create a warm and welcoming environment for a large house whose exterior architecture was, as de Santis says, "very severe." And since the couple spend most of their time on the main floor, "it was," he adds, "a little like designing an apartment." De Santis, who is working on another project for the couple, says he has noticed a shift in the relationship between client and designer over the years: "One thing a designer can expect is that clients who come to see him today are better informed, much more aware of design values, than they would have been a generation ago." *See page 130.*



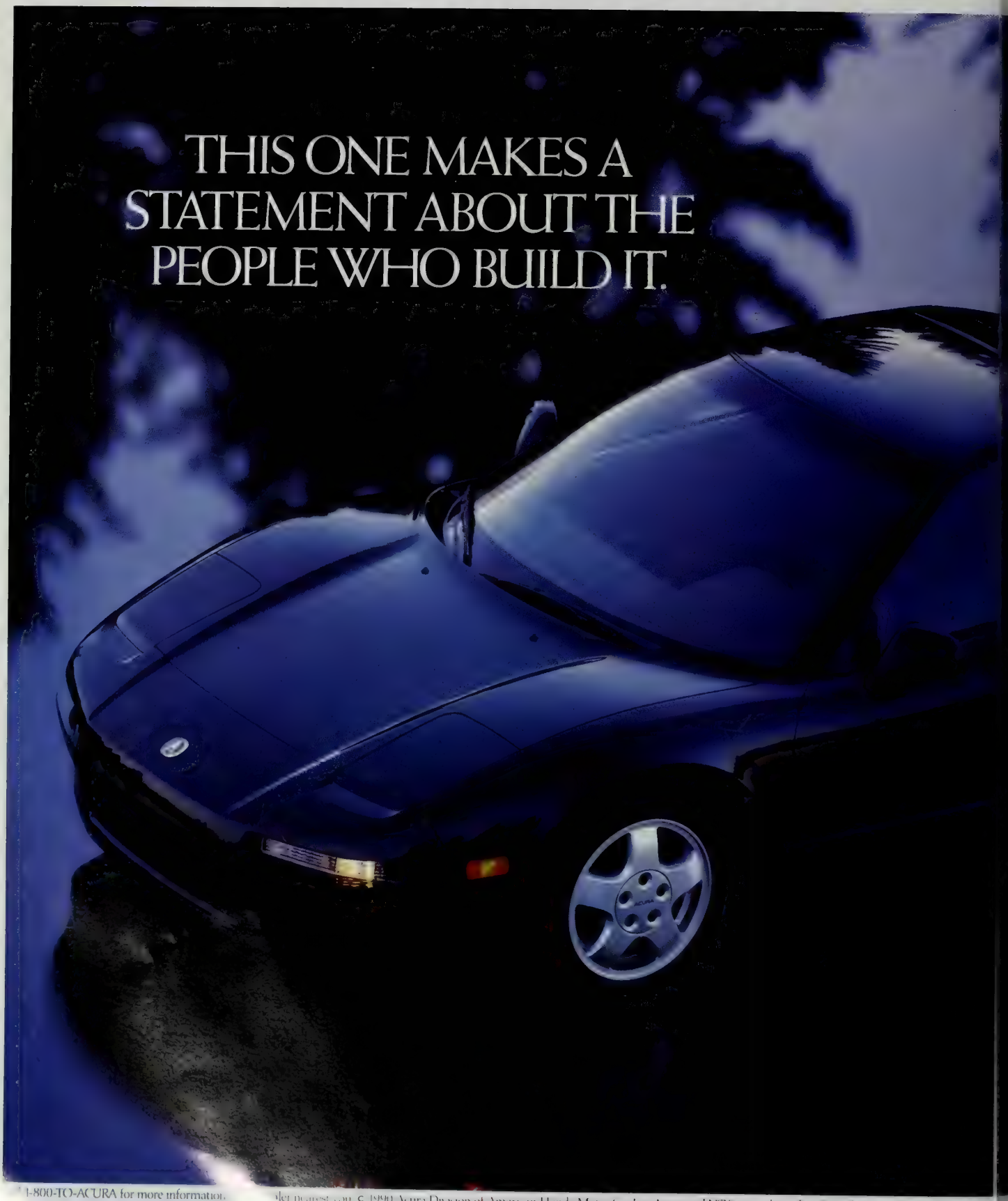
Martin and
Mary Caroe

Gardens: The Water Music of Vann

"The biggest change for this generation is that from now on it's Do It Yourself," notes Martin Caroe, the third generation of his family to live at Vann—and a third-generation architect as well. Help was plentiful when the water gardens were designed by family friend and neighbor Gertrude Jekyll in 1911, but today the unchanging beauty of the landscape is largely due to the weekend endeavors of Martin and Mary Caroe, or, in his words, "the mad enthusiasms of an architect, who is exhausted by

continued on page 26


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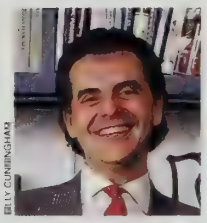
Five years ago, Acura revolutionized the way the world looked at an entire class of automobiles. With the introduction of the NSX, the revolution begins again.

ACURA

PRECISION CRAFTED PERFORMANCE

continued from page 22

the time Monday comes," and his wife, "a wonderful weeder." The only outside help—ten hours a week—is from a journalist who occupies a cottage on the grounds. But Caroe theorizes that such limitations have actually served to keep the gardens unspoiled. "We have never had enough money to make major mistakes," he observes. "You do things slowly. You look around. You see things. The standard is set by what is possible. If you get a nasty weed," he says cheerfully, "you either get rid of it or put a larger plant on top." *See page 142.*



BILLY CUNNINGHAM

Samuel Botero

Manhattan Rhythms

"One of the nicest things about my job is the people I get to know," says Samuel Botero, who redesigned a Manhattan Art Déco penthouse for a couple who are serious music lovers. "They were so great to work with that we ended up being close friends." The designer, who is currently working on an apartment in a brand-new building in New York, says, "Although I'm Colombian, this is the first time I'll be working with Colombian clients. The design goal is to create a showcase for Latin American art and crafts. It's different from anything I've ever done, but I like challenges. As a matter of fact, I'm just beginning to move into product design, with furniture and accessories. It's a new direction in my career, and I couldn't be happier." *See page 148.*



JAIME ARDILES ARCE

Dale and Patricia Keller

Summer Games in Greece

"We were supposed to meet friends who didn't show up," says Patricia Keller of her family's visit to Hydra in 1965. "Basically we are gypsies—we go where the most work is," she adds, explaining that at the time she and her husband, Dale, had an office in Greece. "Hydra had it all—no cars, just donkeys. Dale saw this house, which reminded us of the Irish Georgian style we're partial to, and we wanted to buy it." The derelict stone house—one of just a few on the island—was owned by the Greek ambassador to China and his wife, who had saved it from destruction but hadn't revitalized it. The Kellers saw its possibilities immediately, but it wasn't for sale, so for the next few years they lived elsewhere. Just as they had completed renovations on another residence, the house of their dreams became available, and they set to work all over again. They've been in it for more than twenty years, something of a record for gypsies. *See page 162.*□

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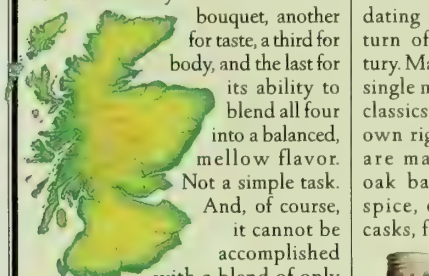
A Few Words About Blending For The Scotch Connoisseur.

Even when it comes to their favorite dram, it is rare to find Scotch drinkers familiar with the art of blending. Since we blend a fair amount of Scotch, we've taken it upon ourselves to clear up the confusion.

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Okay. Take a sip. Hold the liquid amber on your tongue and let the many flavors settle into your palate.

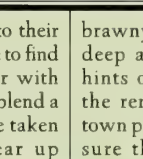
It has been said that a fine Scotch blend should be a melding of four central whisky themes. One for bouquet, another for taste, a third for body, and the last for its ability to blend all four into a balanced, mellow flavor. Not a simple task. And, of course, it cannot be accomplished with a blend of only four whiskies. Twenty or thirty is more typical.



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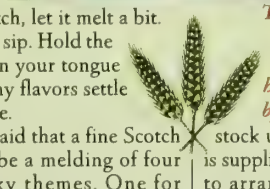
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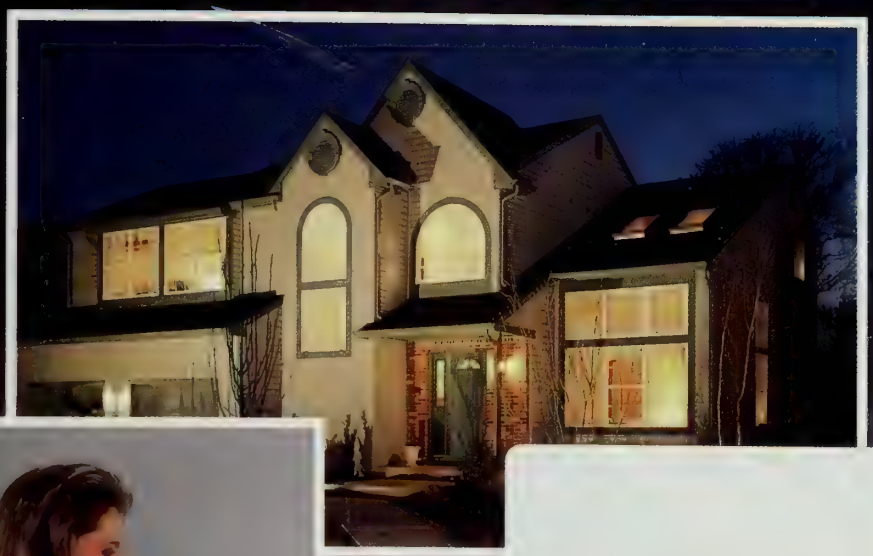
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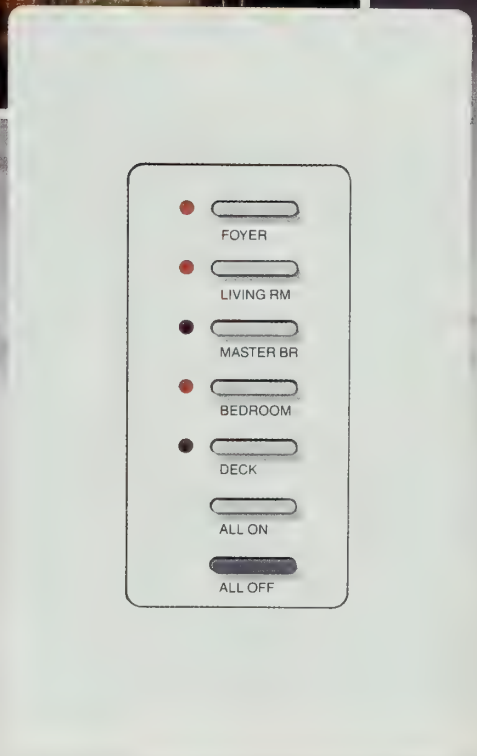
JOHN TAYLOR is the author of *Storming the Magic Kingdom* and *Circus of Ambition: The Culture of Wealth and Power in the Eighties*.

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Restoring a William Thornton Legacy in Washington, D.C.

By Roger G. Kennedy



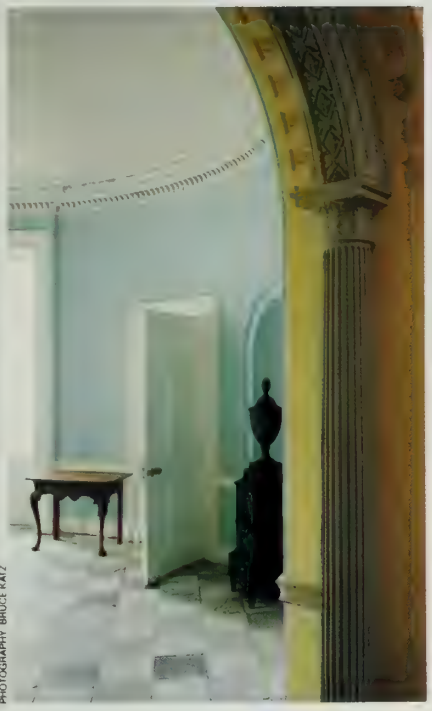
THE OCTAGON MUSEUM, THE AMERICAN ARCHITECTURAL FOUNDATION

Permeated by the spirit of the 1770s, the Octagon is unrivaled in the United States.

BELOW: The Octagon in Washington, D.C., completed in 1801, is one of only two surviving structures built by self-taught architect William Thornton (left). The Federal-period house was a winter residence for Colonel John Tayloe III and his wife, Ann, and after the White House was burned by the British during the War of 1812, it temporarily became the official residence of President and Mrs. James Madison. Following Ann Tayloe's death in 1855, the Octagon had a series of tenants, and by 1898, when it became the headquarters for the American Institute of Architects, it was badly deteriorated. The AIA has new quarters behind it, and the Octagon, now a museum open to the public, is being restored.



THE OCTAGON MUSEUM, THE AMERICAN ARCHITECTURAL FOUNDATION



PHOTOGRAPHY BRUCE KATZ

ABOVE: An intricately detailed arch of coffered plaster, still partly buried under some 30 coats of paint, separates the entrance hall from a stair hall and is considered one of the house's most outstanding architectural features.

IT IS A GRAND thing, a fire hose. And a grand thing, too, is its littleness. For if it were larger and longer, we might have an uglier capital.

There is a myth that the reason Washington has a deferential relationship to the sky, remaining to this day reluctant to scrape it, is that the City Fathers did not wish other buildings to exceed the height of the Washington Monument. That story is not true. The ordinance giving a benign diffidence to our skyline merely required that structures not exceed the squirt-reach of mid-Victorian fire hoses. Washington got to liking that limit, and has, thank goodness, stuck to it.

Chief among the beneficiaries of this delightful modesty are the designers of the city's private houses.

continued on page 38

"I WAS a hit on off, off, off, off, off Broadway."

CHRISTI [illegible]
St. Ignatius Coll[illegible]

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The Plot: High school senior wins young playwrights competition. Her play is performed to rave reviews. She is discovered by a famous producer, opens on Broadway, and goes on to write one smash hit after another, becoming the hottest playwright since Tennessee Williams...

It's every budding playwright's dream and Christi [illegible]nkin is no exception.



Her one-act play, "Off Highway 21," was judged a winner in the 1990 Chicago Young Playwrights Festival.

But this is no ordinary writing competition.

The four winners had their creations brought to life by Pegasus Players, a small, award-winning theater company from Chicago.

"Who'd have thought I'd see my first play actually performed on stage? Not me," says Christi.

Almost as exciting for her was being invited to attend rehearsals. And not just as a bystander, but a collaborator.

She worked with the director and the actors, making script changes as need be, just like a *real* playwright. "I had dreamt of becoming a set designer ever since I was nine and played a 'no-neck monster' in 'Cat on a Hot Tin Roof.' Now, I'm hooked. Theater's in my blood forever," says the next Neil Simon.

Pegasus had its humble beginnings 13 years ago, with its very first performance at a local county jail.

"At least we had a captive audience," quips Arlene Crewdson, its Artistic Director and founder. "Our goal from the start has been to bring theater to people who don't ordinarily get a chance to see it."

So as part of its community outreach program, Pegasus gives away 20% of the tickets for each show to the elderly, the handicapped and to youth groups.

And this year, the Young Playwrights Festival reached out further than ever. An amazing 258 entries were received, more than double last year's response.

Toyota is proud to have funded the production of this enormously successful Festival.

For us to stand in the wings and watch these young people grow and learn with theater is truly inspiring.

By unearthing so much talent, Pegasus's impact on the theatrical arts is sure to be felt in the years ahead.

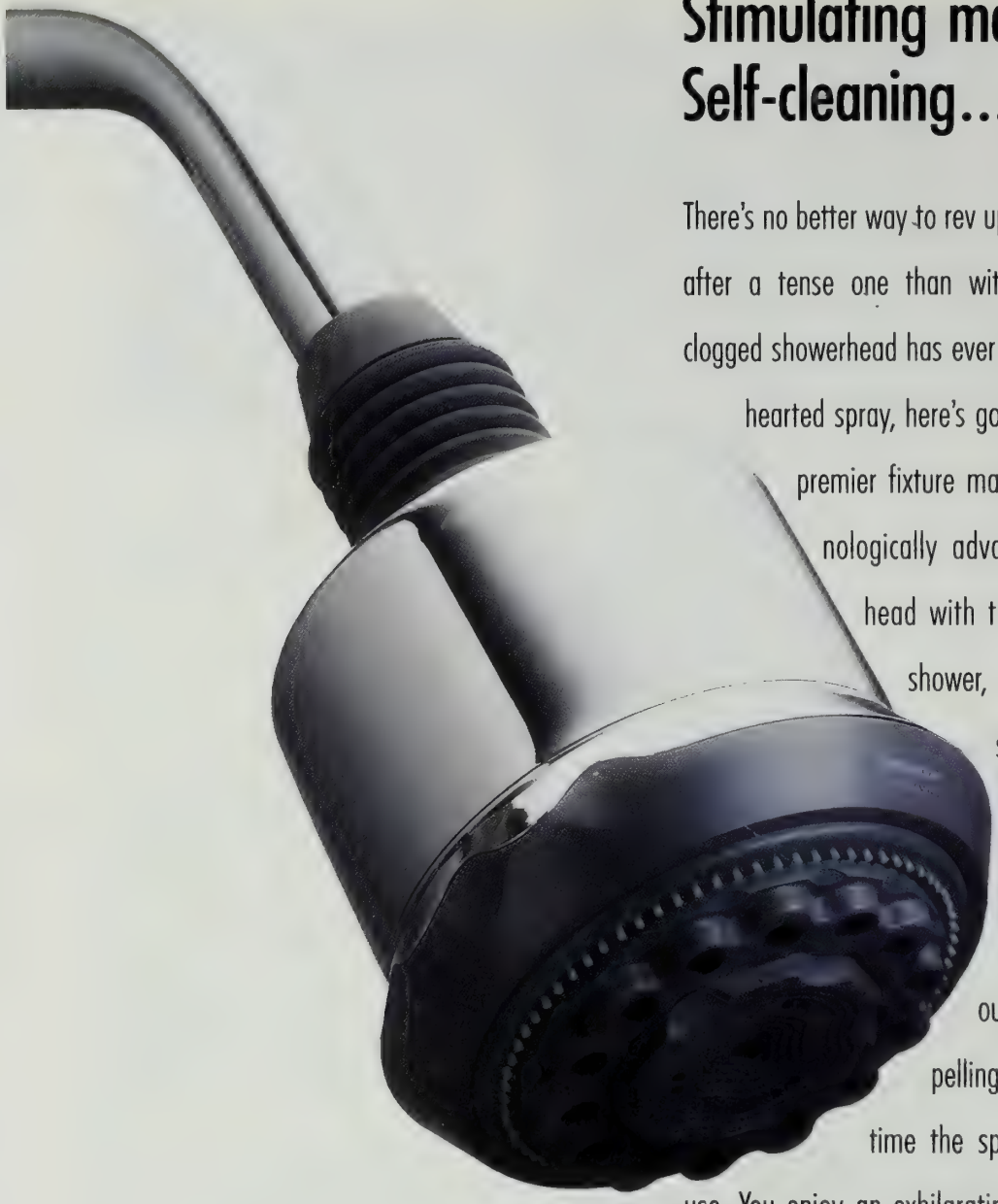
In fact, it would not surprise us at all if, in the future, we read the following happy ending to this story:

"Christi Rankin ends up with the love of her life: Tony Award."

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continued from page 33

They are seldom beetled over. Despite the presence of swarms of people doing similar things in similar offices, the scale of Washington permits us to think of it as having been built for persons rather than for agglomerations.

And, by count of examples of a high order, the maestro of the city's residential architects was William Thornton. George Hadfield's Arlington House is his only survivor; his villa for Commodore Barron, on Meridian Hill, is gone without any memory of its appearance. Benjamin Henry Latrobe's masterpieces, the Brent and Van Ness mansions, are



gone; only his more modest Decatur House survives, a match to Thornton's Tudor Place, in Georgetown.

Latrobe might have won the survival sweepstakes, with two houses to Thornton's one, had his politics been more politic, had he possessed a capacity to accommodate [illegible]ness lurking beneath the [illegible]cence of some grandees while [illegible] them look, and feel, generous, [illegible] had he loved horses. But he lack[illegible] those qualities. Thornton possessed



LEFT: The signed and dated Coade stone mantel in the drawing room was imported from England in 1800, one of the few examples of the artificial earthenware composition to remain in the United States. A portrait of William Thornton hangs above the mantel.

ABOVE: The silver plateau, used as a centerpiece on the dining room table, is original to the house. Mounted over a second Coade stone mantel is a reproduction of Edward Savage's famous painting of George Washington's family, which hangs in the National Gallery.



[illegible]BOVE: Originally John Tayloe III's library, the parlor became famous as the Treaty of Ghent [illegible] where in 1815 Madison signed the treaty that ended the War of 1812 and established [illegible]with Britain. It is generally agreed that when the White House was under siege in 1814, the [illegible] was spared because it was occupied by the French ambassador rather than an American.

continued on page 42


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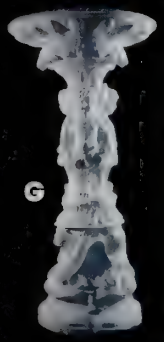

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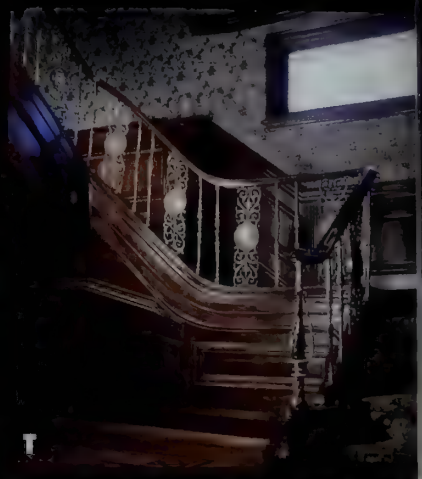



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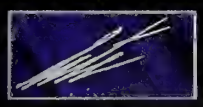
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continued from page 38

them, won the contest for the "swing" structure and has two to Latrobe's one. The prize was the commission for the Octagon, a town house for horsey, parsimonious, Virginian arch-Federalist John Tayloe III.

Thornton had won easily over his French competitors in the nation's first two major architectural contests. They were held before Latrobe and Hadfield arrived on the scene in 1796: the Library Company Building in Philadelphia (1789) and the United States Capitol (1793). After those two professionals appeared, he was no longer taken seriously as an architect of the Capitol. He lost the commission for the Baltimore Cathedral to Latrobe, but he was a crafty politician and retained the favor of rich Federalists, who rewarded him with residential projects such as the Octagon.

Thornton was a born courtier, but he was much more than that. No mere charming diner-out, he was an agitator, amateur of architecture, painter, physician, novelist, gold miner, sheep raiser, sugar planter, calumniator, inventor, informal military governor and, for more than two decades, commissioner of patents. Some people were one of these, a few, like Latrobe, several, but Thornton was them all, simultaneously. His "papers" are, finally, nearing publication by the University of Virginia, and his reputation will, thereafter, be a subject for restoration, as the Octagon already is.

Let's deal with the politics of these architects and clients first, and then have a look at what has been done to the Octagon. Latrobe's politics were Foxite, like Jefferson's: He was friendly to the French Revolution in its early stages and consistently hostile to the Tory governments that, in Britain, confronted France. He did not like horses, and after Tayloe rejected his splendid tribune-centered design for the Octagon site, he did not like Tayloe: a man, he said, "with very inferior talents, and scarcely a single ideal beyond those necessary to be a violent party man and to amass money," moved by a "passion for horses." Tayloe's party "violence" came naturally—he had been educated at Eton and Cambridge—and, like many colonials after that sort of education, he was more tory than the Tories.

Tayloe was not lovable: His avarice was widely observed, often by those who resented how successfully he applied it. Mrs. Tayloe, amply endowed with the Ogle tobacco lands of Maryland, was a gentler creature and caught in the cross fire of political factions. Latrobe and William Lee, a prominent diplomat and businessman, did not like her or the other women of the High Federalist circle, with the exception of Dolley Madison. Lee spoke of the rest as "meager . . . oily . . . fidgety . . . piping and swarming like blackbirds in a swamp."

Tayloe was sufficiently angry with the Jeffersonians to support legislation to turn Latrobe and Jefferson's White House into an accommodation for the Congress, to charge Jefferson with having so "sold to France" as to intend to place a Bonaparte upon the throne of the United States, and to support New England's threat to secede rather than go to war against Great Britain. The Octagon was saved from destruction during that war when the British punished Washington City in 1814 because Tayloe prudently gave it diplomatic immunity. He provided it to the French ambassador, who had himself just made a prudent switch from representing Napoleon to representing the Bourbon allies of Britain. The ambassador's wife kindly made the place available as a depository for the silver and china of friends, like the Thorntons, who could expect no immunity. (The Madisons moved in a little later, while the White House was made white again by erasing the consequences of British fires.)

The career of William Thornton began on the island of Tortola.

The career of William Thornton began on the island of Tortola, upon which his Quaker father had become a prosperous sugar planter in the 1750s. Revenues from Tortola sugar and slaves sustained the Thorntons for a long time thereafter—Mrs. William Thornton lived until 1865. Over that long span they consistently lamented their dependence upon slavery, strove to abolish it, but did not free their slaves. Thornton went off to Edinburgh for training in medicine, and after an unsatisfactory trial of that profession in Philadelphia, he never returned to it. It was just as well that he also had studied art in Paris and had acquired powerful friends, including Benjamin Franklin.

Franklin and Thornton experimented together with electricity and optics. Thornton had a gift for drawing, considered writing a major thesis upon the flora and fauna of Puerto Rico, and was a respectable painter. He wrote sentimental novels, poems, botanical journals and very funny letters. He also wrote calumnies of rivals (Latrobe among them) leading to at least one libel suit (which Thornton lost), proposals for liberating slaves from masters, Greeks from Turks, and Latin Americans from Spain.

He gambled on horses, gold mines, merino sheep, steamboats, insurance companies, city markets and land. He invented so many things that while commissioner of patents not only did he award many patents to himself but, according to one of his aides, "not a model ever came in . . . that he did not claim . . . that virtually, he was a prime inventor of it." Those assertions did not affect his conduct, for he was a gentleman; the most amazing accomplishment of his two decades in office was that no one ever successfully asserted against him a conflict of interest.

continued on page 46

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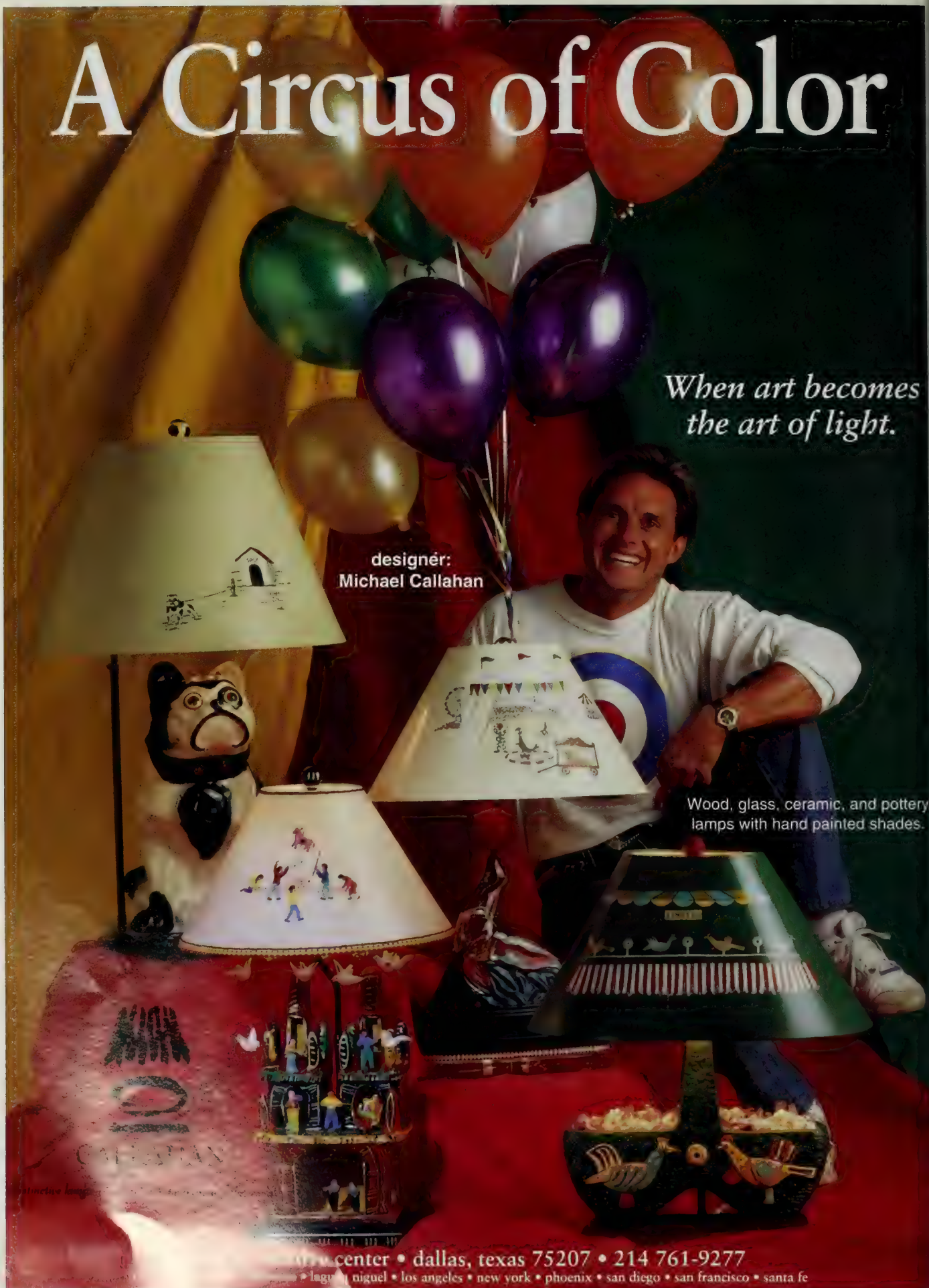
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Through Designers and Architects

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continued from page 42

Thornton's architectural achievements deserve more attention than they have received. It is true that his earliest designs and the winning elevations for Library Hall and the United States Capitol are pastiches of pattern-book ideas. But his last three, the Octagon, Tudor Place and one of the pavilions for the University of Virginia, are at the highest reach of a gentleman-amateur's capacity to manipulate ideas current in his time.

Tudor Place was the country estate of the Peters of Georgetown, the only competitors in the Federal City of the Tayloes for the status of chatelaines to the Federalist past. Mrs. Peter's brother, George Washington Parke Custis of Arlington House, went over to the Jacksonians in the 1820s, but until that strange turning took place, Arlington House, Tudor Place and the Octagon were the city's citadels of Federalism. The odd thing is that Thomas Jefferson not only gave Thornton the patent office directorship in 1802 but engaged him, at the end of their lives, to assist with the University of Virginia. The doctor was a charmer.

The ongoing restoration of the Octagon—headquarters from 1898 to 1968 for the American Institute of Architects and now a museum open to the public—provides an opportunity to look into the world of the Thorntons, Tayloes and Peters. The Octagon itself is a highly original creation, working out, upon a difficult seventy-degree site, a reassertion of the cosmopolitan culture of the ancien régime.

Three prototypes come to mind. First is La Pavilion de Bagatelle, a *folie* created in sixty-four days in 1777, in the Bois de Boulogne, by François-Joseph Bélanger for the comte d'Artois (younger brother of Louis XVI). The second, down to the niches and size of the circular or octagonal anteroom and the position of the stair, i
at Sharphan
Pownoll (circa
another British
style, with which
have been familiar: Robert Adam's Deputy Ranger's villa for Green Park, in London, for the son of Adam's Scottish friend Archibald Montgomerie, earl of Eglinton (1768). Thornton moved in Eglinton's circle in Edinburgh, and there is an Adamy feel at Tudor Place as well as in the Octagon.

But if I had to bet, I'd say that Taylor's villas were providing most of the images to Thornton when he was composing both those Franco-British houses. Taylor drew his most consistent patronage from two sets of people with whom Thornton also had connections. They moved in a circle of West Indian planters of sugar and owners of slaves, of Thornton's father's generation, grown prosperous enough to build themselves houses in England. And linked to the West Indian nabobs were military figures like General John ("Gentleman Johnny") Burgoyne, known to Americans as the loser at Saratoga but to Londoners as a competent playwright and frequent patron of architecture.

Thornton apparently possessed, in Tortola and later in Philadelphia and Washington, copies of many of the architectural books published in the 1780s and 1790s, and made fresh combinations of themes developed in the middle of the eighteenth century by Taylor, Adam and the French. Consequently, the Octagon is not the nineteenth-century house with a Doric portico that Latrobe would have given Tayloe; it is something more conservative, permeated by the spirit of the 1770s. As such, it is without rival in the United States.

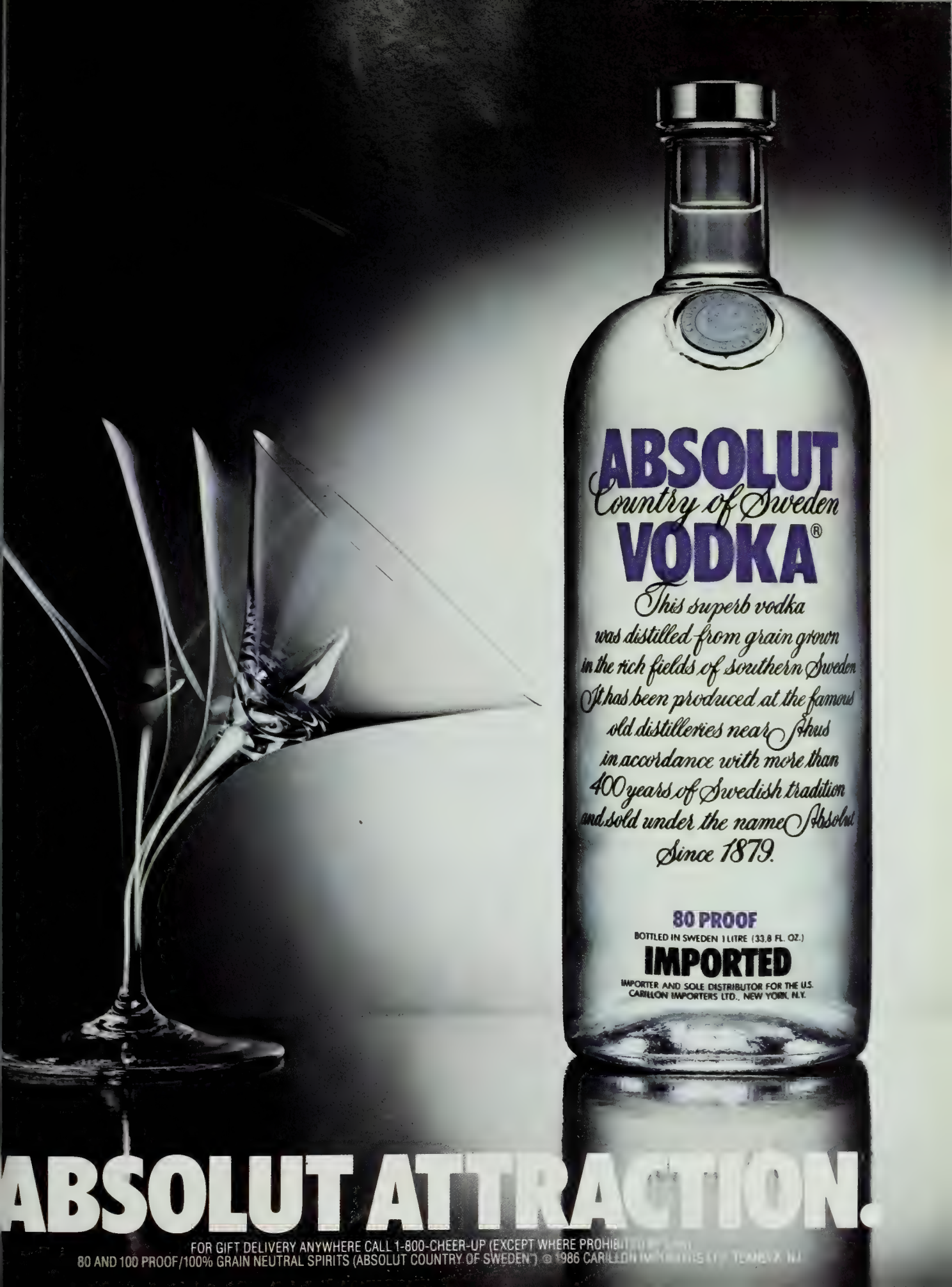
Thornton's architectural achievements deserve more attention than they have received.

Like the architectural composers of the 1760s and 1770s, Thornton loved manipulate spheres and ellipses and to find uses for the odd-shaped interstices among such big, bold, arbitrary geometric forms: closets and stairs, pantries and vestibules ensue. The Octagon is not an octagon but a seventy-degree puzzle with a series of solutions as elegantly resolved as the Haydn sonatas of the time.

Visitors to the Octagon may now see its elegance partly restored. Its walls, structural systems, electric wiring and mechanical systems are in trouble, and thirty coats of paint obscure its architectural detail and original colors. Over two million dollars has been raised so far, and a lot more is needed to bring the place back and permit it to serve as the museum of real life the American Architectural Foundation—an arm of the AIA—intends to make it. First-rate social historians have been at work, alongside structural engineers and restoration architects. Already it's clear that this is the city's most interesting house. It has nothing of the pallid elegance of the attenuated Federal style. The spaces are brazenly willful, and as the original colors are brought back to the walls, we will see how audacious they are.

The Octagon is not demure. It was much bigger than anything in its neighborhood, higher—almost as high as the reach of a fire hose—and bulkier. For Tayloe and Thornton, it was a magnate's pompous city house, prepotent, even now, to the sprawling General Services Administration Building across the street. The AIA is serious about the Octagon, having set its own office block well behind it, so it appears without competition. It is given instead the reflective endorsement of a glass wall.

The Octagon is both a document and a residence, legacy of a most remarkable amateur of architecture and of a trying client. Any man who could be at once the friend of Thomas Jefferson for thirty years and a welcome dinner companion to John Tayloe III was an adept indeed. Thornton was no saint, but he must have been wonderful company.□


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American MASTERS

A Viewer's Guide to the public television series from Thirteen/WNET in New York, premiering Monday, July 1 on PBS.



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Celebrating Our Cultural Heritage

Dear *Architectural Digest* Reader:

A nation's culture is the expression of its character, and examining our culture helps us understand who and what we are. Since 1986, the award-winning public television series *AMERICAN MASTERS* has explored this country's cultural heritage by profiling the lives and achievements of some of the individuals and institutions that have most profoundly influenced it. These rich and textured documentaries put into fresh perspective the contributions of those who have shaped the worlds of music, film, theater, dance, literature, ideas, and the visual arts.

This summer, *AMERICAN MASTERS* returns for its sixth season, airing Mondays at 9 p.m. (ET) on PBS beginning July 1. (Check local TV listings for the exact dates and time in your area.) The Viewer's Guide on the following pages introduces you to the creative personalities being featured this year.

Each season of *AMERICAN MASTERS* has been met with an outpouring of critical acclaim. The consistent quality of the series is also reflected in the more than 30 awards these programs have received over the years, including numerous Emmys, three Peabody Awards and an Oscar.

Thirteen/WNET in New York is proud to present this outstanding series on public television. We hope that you'll be joining us this summer to experience these fascinating journeys into the creative imagination.

Sincerely,

Bill Baker

William F. Baker
President, Thirteen/WNET in New York

"The best biographical series ever to appear on American television."
The Philadelphia Inquirer

"By any standard, AMERICAN MASTERS is a wonderful program to have around."
The Boston Globe

"AMERICAN MASTERS has almost single-handedly pulled summer TV out of the doldrums."
The Christian Science Monitor

"With Susan Lacy as Executive Producer, AMERICAN MASTERS has become singularly adept in the production of biographies concerning those in the arts, popular and otherwise."
The New York Times

"The PBS series AMERICAN MASTERS... is one of the precious few reasons to get excited about summertime TV."
The New York Post

"Right from the start, it was obvious that AMERICAN MASTERS was a treasure. ... it's a 'given' as one of the happiest things to happen to these long, hot summers, a brilliant star in the PBS firmament."
The Newark Star-Ledger

"The AMERICAN MASTERS series is one of the most continually interesting shows on PBS."
The Chronicle-Independent (Camden, SC)

AMERICAN MASTERS is funded by a major grant from the National Endowment for the Arts. Additional funding is provided by public television stations, the Corporation for Public Broadcasting, the Marilyn M. Simpson Charitable Trust and Rosalind P. Walter.

Susan Lacy

Executive Producer

As creator and Executive Producer of the AMERICAN MASTERS *series, which she began developing in 1983, Susan Lacy has overseen the production of 65 documentary profiles since the series premiered in June 1986. Ms. Lacy had worked at the National Endowment for the Arts and the National Endowment for the Humanities before joining Thirteen/WNET in 1978, serving as deputy director of performance programs and as senior program executive for the award-winning* Great Performances *series. From 1984 to 1987, she was with the Sundance Institute, a filmmaking organization founded by Robert Redford, heading its East Coast office. Currently, she has several television ventures and feature films in development.*

Senior Producer of AMERICAN MASTERS *is Harlene Freezer; Diane Dufault is Producer.*



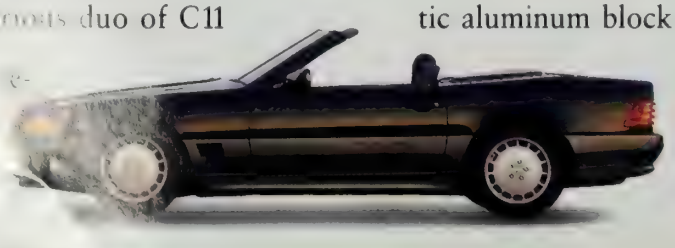
Kate Kunz



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design is still potent but considerably tamer in 500SL form. As placid as a millpond. All but inaudible at normal speeds. Indeed, it is an engine so thoroughly civilized as to normally go all but unnoticed.

So perhaps the 500SL V-8 should thank the 1990 World Champion V-8 for making it famous.

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Helen Hayes: First Lady of the American Theatre

Monday, July 1 at 9 p.m. (ET) on PBS

From the time she first stepped on a stage at the age of five, Helen Hayes had "star quality," and she continued to enchant audiences and critics alike throughout a career that spanned over 60 years. This loving tribute to the legendary actress highlights many of Hayes' most memorable roles, including her theatrical triumphs in *Mary of Scotland* and *Victoria Regina* and her Oscar-winning performances in the films *The Sin of Madelon Claudet* and *Airport*.

At the heart of the film is an in-depth interview in which Hayes discusses her long career and her personal life as the wife of writer Charles MacArthur. Narrated by Jason Robards, the film includes clips from some of H[illegible]yes' greatest performances, as well as interviews with such frie[illegible] and admire[illegible] James Stewart, [illegible] and Angela Lansbury. (60 mi[illegible]



Portrait of a Legend

Produced by Timothy Marx, Reube[illegible] Aaronson and Stephan Chodorov. D[illegible] by Reuben Aaronson and Timothy Ma[illegible]



Courtesy of Chloe Aaron

Paul Newman at The Actors Studio

Miracle on 44th Street: A Portrait of The Actors Studio

Monday, July 8 at 9 p.m. (ET) on PBS

Paul Newman hosts a star-studded look at the history and impact of America's most influential acting school. The Actors Studio was founded in 1947 by several members of The Group Theatre, and became the center for advancing the naturalistic acting technique known as "the Method." The Actors Studio has had a significant influence on American theater and film, nurturing such talents as Marlon Brando, Ellen Burstyn, Montgomery Clift, James Dean, Marilyn Monroe, Paul Newman, Eli Wallach, and Joanne Woodward, many of whom are featured in the film.

Using interviews, archival photos and film footage, the program shows how the Studio provides a unique environment in which actors can stretch their talents and hone their skills. Actors recall their auditions for the Studio, and describe how the Method helps them create roles. (60 minutes)

Produced by Chloe Aaron. Directed by Dennis Powers.

Edward R. Murrow: This Reporter

Monday, July 15 at 9 p.m. (ET) on PBS

[illegible]is two-part documentary, an en[illegible] presentation from last season, combines in-depth interviews with numerous clips from Murrow's landmark radio and television broadcasts to paint a telling portrait of the man who virtually invented electronic journalism. The program follows Murrow from the beginnings of his long career with CBS, through his coverage of World War II and the Korean War, to his confrontation with Senator Joseph McCarthy and his departure from CBS.

The film includes recollections of Murrow's colleagues Eric Sevareid, David Brinkley and Walter Cronkite, as well as conversations with Murrow's widow Janet and his son Casey, friends ranging from Lauren Bacall to Supreme Court Justice Lewis F. Powell, and Murrow's biographer, A.M. Sperber. (120 minutes)



Photofest

The Quintessential Journalist

Produced and directed by Susan Steinberg. Co-produced by Elizabeth Kreutz and Harlene Freezer.

A. Einstein: How I See the World

Monday, July 22 at 9 p.m. (ET) on PBS

In a revealing portrait of the world's most famous physicist, Albert Einstein's other roles as humanitarian and philosopher are examined. A tireless defender of individual liberties, Einstein stuck tenaciously to unique ideals both in the human sphere and in his scientific inquiries. The program portrays the



AIP Niels Bohr Library

Einstein = Humanitarian

unknown young physicist who shocked the world with his revolutionary theories as well as the older man who witnessed the catastrophic consequences of these theories with the making and use of the atomic bomb.

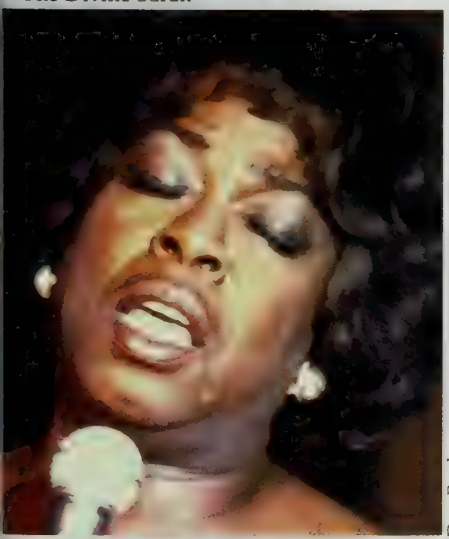
Interwoven with home movies and archival films are interviews with Einstein's friends and colleagues, including Nobel Prize winner Linus Pauling, who discusses Einstein's efforts to encourage nuclear disarmament. (60 minutes)

Produced by Laura Nathanson and Kirk D'Amico. Directed by Richard Kroehling.

Sarah Vaughan: The Divine One

Monday, July 29 at 9 p.m. (ET) on PBS

The Divine Sarah



Don Perdue

Gifted with a voice that could have made her a candidate for grand opera, yet possessing a jazz musician's powers of invention and daring, Sarah Vaughan was one of the greatest singers of jazz and popular music this country has ever known. From her childhood days singing and playing organ at the Zion Baptist Church in her native Newark, New Jersey, she went on to sing with the Earl Hines and Billy Eckstine bands in the 1940s.

Through the 50s, 60s and 70s, Vaughan's reputation grew as she toured the world and recorded with some of the finest jazz musicians, including Dizzy Gillespie and Charlie Parker. In addition to interviews with Vaughan's associates and admirers, including Billy Eckstine, Roy Haynes and Kathleen Battle, the film includes clips from the singer's live performances that amply demonstrate why Vaughan has been called "The Divine Sarah." (60 minutes)

Produced by Toby Byron and Richard Saylor. Directed by Matthew Seig.

The Genius of Ray Charles

Monday, August 5 at 9 p.m. (ET) on PBS

Born Ray Charles Robinson in Albany, Georgia, the legendary singer/composer/pianist Ray Charles virtually invented soul music, bringing together the rhythms and styles of gospel, blues, country and jazz. Using performance clips, archival footage and interviews with the singer's friends and associates, the film charts Charles' career from the early years he spent performing around the country to his rise to international stardom with a string of classic hits including "Georgia on My Mind" and "Hit the Road Jack."

The program also deals with the difficulties Ray Charles had to overcome in his life, including the childhood glaucoma that left him blind, and the drug problems that plagued him in the mid-1960s. In creating a vibrant portrait of Charles, this film pays tribute to a strong and talented man while celebrating his exhilarating and enduring music. (60 minutes)

Produced by Kirk D'Amico and Toby Byron. Written and directed by Yvonne Smith.

Ray Charles, the Original Soul Man



Menuhin: A Family Portrait

Monday, August 12 at 9 p.m. (ET) on PBS

This two-part profile of Sir Yehudi Menuhin, which won an International Film and Television Festival Gold Award, looks at the life and work of the celebrated violinist. Born in New York of Ukranian parents, Menuhin was acclaimed a musical genius at the age of eight, and was only 15 when he made the definitive recording of the *Elgar Violin Concerto*. Since his debut in Paris at the age of 11, he has never been absent from the international concert stage, and is still performing and conducting in his 70s.

The documentary, filmed in the U.S., Europe and the Far East, follows Menuhin from his own

Violin Virtuoso



music school in Europe to his appearances with the world's great orchestras. Combining archival footage from Menuhin's days as a famous child prodigy with extensive interviews with Menuhin, his mother, sisters, wife and children, this film reveals the man behind the music. (120 minutes)

Produced and directed by Tony Palmer.



Classic Cole

You're the Top: The Cole Porter Story

Monday, August 19 at 9 p.m. (ET) on PBS

The man who personified—and chronicled in music and lyrics—the high society of the 1930s and 40s is presented in a lively and entertaining tribute. As a tunesmith, Cole Porter was unmatched, and as the creator of Broadway musicals — from *Kiss Me, Kate* to *Can Can*—his wit and style are still the standards to which today's songwriters aspire.

The award-
tary, an encore p
AMERICAN MAS
son, features classic p
from Porter's movie m
well as archival footage and



Photofest

Cole Porter's *Silk Stockings*

Hosted and narrated by entertainer and Porter devotee Bobby Short, *You're the Top* includes interviews with Bob Hope, Douglas Fairbanks, Jr., Cyd Charisse, Gene Kelly and Alfred Drake, among others. (60 minutes)

Produced by Kirk D'Amico. Written and directed by Allan Albert.

Robert Motherwell and The New York School: Storming the Citadel

Monday, August 26 at 9 p.m. (ET) on PBS

Robert Motherwell came to New York in the early 1940s and joined a group of artists—including Jackson Pollock and Mark Rothko—who set out to change the face of American painting. Telling the story of the Abstract Expressionist movement through one of its last survivors, this film is both a unique document of a crucial turning point in the history of 20th century art and a moving personal story.

Motherwell's "N.R.F. Cottage, #2" (1960)



Whitney Museum

As spokesman for the Abstract Expressionist movement, Motherwell is an articulate witness who is both artist and philosopher. Seen painting in his studio and preparing for a major retrospective, he has not abandoned his quest and feels that he is "still learning how to paint." The film contains archival footage and photographs of the Abstract Expressionists and the historical events that influenced them, as well as interviews with art critics and historians. (60 minutes)

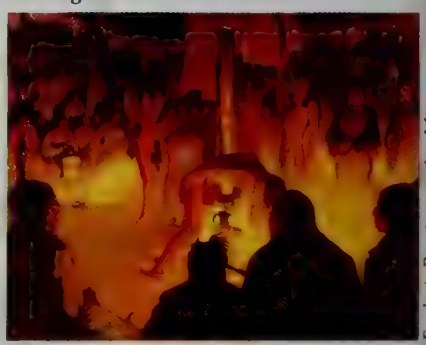
Produced and directed by Catherine Tatge.

Frederic Remington: The Truth of Other Days

Monday, September 2 at 9 p.m. (ET) on PBS

A 19th-century artist and author best known for his scenes of life in the American West, Frederic

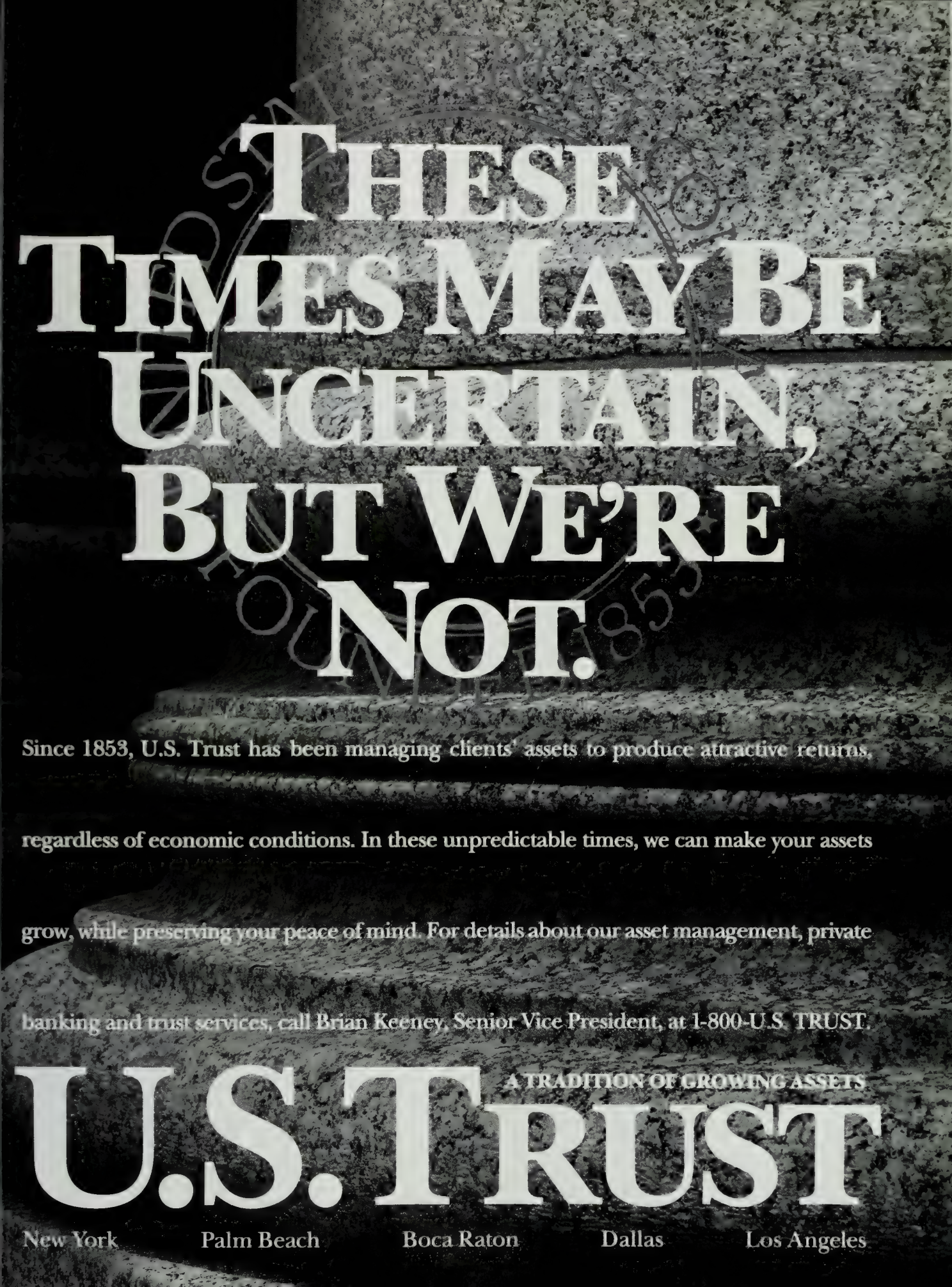
Remington's "The Sun Dance"

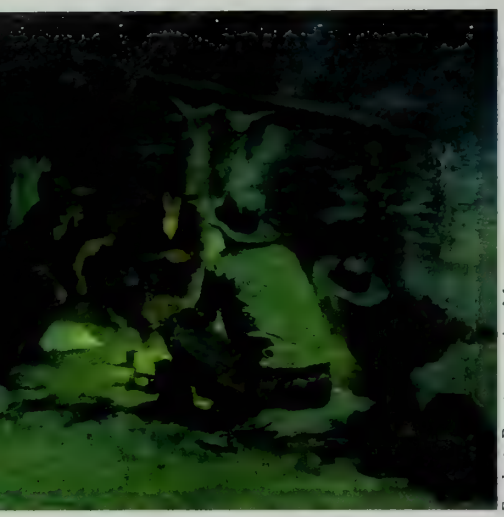


Frederic Remington Art Museum

Remington fired the nation's imagination by portraying those moments of conflict that defined the West's romantic heroes. This documentary, narrated by Gregory Peck, traces Remington's career from the sketches he made as a boy to his mature work at the turn of the century as one of America's finest painters and sculptors. The program also explores Remington's influence on filmmakers like John Ford and his enduring effect on popular culture.

Shot in High Definition Television, the film features location photography in Wyoming, upstate New York and Texas, as well as archival footage, vintage feature films, period photographs, original


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Frederic Remington Art Museum

Untitled (Remington's Last Painting)

works of art, and interviews with historians and scholars. (60 minutes)

Produced by Tom Neff, Amie C. Knox and Diandra Douglas. Co-produced by Madeline Bell. Directed by Tom Neff.

Waldo Salt: A Screenwriter's Journey

Monday, September 9 at 9 p.m. (ET) on PBS

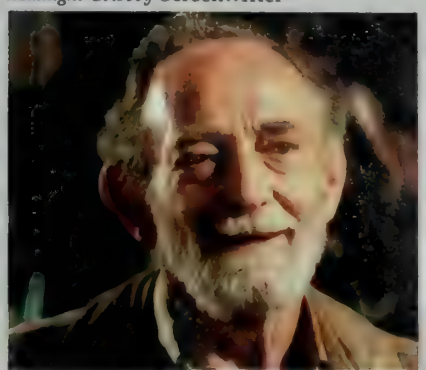
The story of a survivor, this compelling film traces the life and career of the Oscar-winning writer who overcame the stigma of the 1950s blacklist to create such powerful films as *Midnight Cowboy, Serpico* and *Coming Home*. Waldo Salt began his career in Hollywood in 1937, writing such films as *Shopworn Angel* and *Rachel and the Stranger* before being blacklisted in 1947. Nearly destroyed by McCarthyism, he returned to screenwriting 15 years later and went on to win critical acclaim and two Oscars. Salt, who died in 1987, spent his later years teaching at Robert Redford's Sundance Institute.

This film, nominated for an Academy Award as Best Feature Documentary, includes a lavish array of film clips as well as interviews with Robert Redford, Dustin Hoffman, Jon Voight and John Schlesinger, and in-depth discussions with Salt and his family. (60 minutes)

Produced by Robert Hillmann, Michelle Satter and Diane Dufault. Directed by Eugene Corr and Robert Hillmann.

Text by Susan Camardo and Kerry Ashton, Thirteen/WNET.

***Midnight Cowboy* Screenwriter**



John Hammond: From Bessie Smith to Bruce Springsteen

Fall 1991 Special on PBS



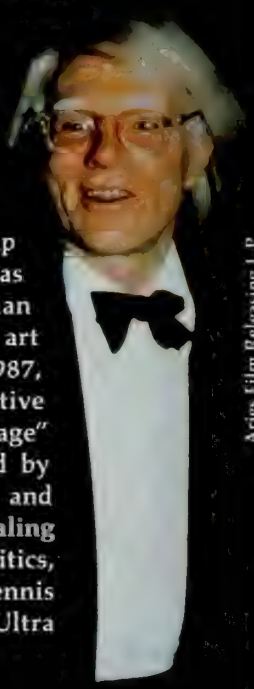
Bruce Springsteen with John Hammond

Talent scout, record producer, civil rights activist, impresario, jazz critic—John Hammond was one of the most influential forces in American music in this century. This Peabody Award-winning film, an encore presentation from last season, reveals Hammond's genius for discovering and nurturing such outstanding talents as Billie Holiday, Count Basie, Bob Dylan, Aretha Franklin and Bruce Springsteen. The program also explores the role that Hammond, a fervent integrationist, played in fighting racism within the music industry as well as in the world around him. Featuring interviews with Hammond and many of the artists he worked with, the film creates a vivid portrait of this music industry legend. (60 minutes)

Supervising Producer: Diane Dufault. Produced by Hart Perry, Alan Ramer and Charles Benanty. Directed by Hart Perry.

Superstar: The Life and Times of Andy Warhol

Spring 1992 Special on PBS



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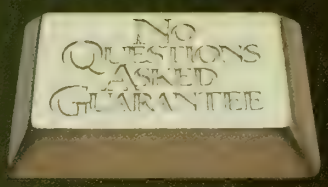
Whether he was immortalizing Campbell soup cans or Chelsea girls, Andy Warhol's work was startling and eclectic—much like the man himself. From his first appearance on the art scene in the late 1950s until his death in 1987, Warhol made his mark as one of the key creative figures of the 20th century. The "cinema-collage" *Superstar* vibrantly captures Warhol's world by juxtaposing images of Warhol's art, films and early advertising illustrations with revealing comments from Warhol, art dealers and critics, and such friends and associates as Viva, Dennis Hopper, Liza Minnelli, Roy Lichtenstein, Ultra Violet and David Hockney. (90 minutes)

Written, produced and directed by Chuck Workman.



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ARTISTRY IN RESIDENCE

Barbara Siebel Thomas' Domestic Portraits on Long Island

By Alastair Gordon



THE MORRIS STUDIO

Following in a centuries-old tradition of house portraiture, Barbara Siebel Thomas creates idealized images of residences on eastern Long Island. ABOVE: An expanse of sky dominates an oil of Pete Peterson and Joan Ganz Cooney's Water Mill house, a Shingle Style structure designed by Eugene L. Futterman.

BELOW: Lee Radziwill asked the artist to paint a series of portraits as a gift for her husband, director Herbert Ross. One, a gouache on paper, depicts several views of the couple's East Hampton house. "I chose a trompe-l'oeil effect," Thomas explains, "as if the scenes were cut out and pasted together."

HOUSES STAND OUT against the flat landscape of eastern Long Island. Great shingled cottages and sprawling wood-and-glass structures straddle dunescapes or hover over potato fields, skimming the broad sky with cupola and chimney. The architectural heritage of the Hamptons has been celebrated since the area emerged as a resort colony in the nineteenth century, and it is there that Barbara Siebel Thomas, a painter and illustrator, has memorialized the summer houses of the prominent and powerful.

Thomas gives her clients idealized images of their country houses, images that can be hung over Park Avenue mantels or in Wall Street offices. She has specialized in residential portraiture for the past few years and works out of a small studio at the back of her house in Bridgehampton, where she lives with her husband, Michael, the author and columnist, and their son, Francis.

"I try to make the houses look as good as I can," says Thomas, who worked for ten years in advertising as a commercial artist. "I interpret a lot and try to pick elements that please the owners and please me."

This is how we would all like to imagine our own residences—without sinking foundations, leaky roofs or high



GARY MAMAY

This is how we would all like to imagine our own residences.

continued on page 64

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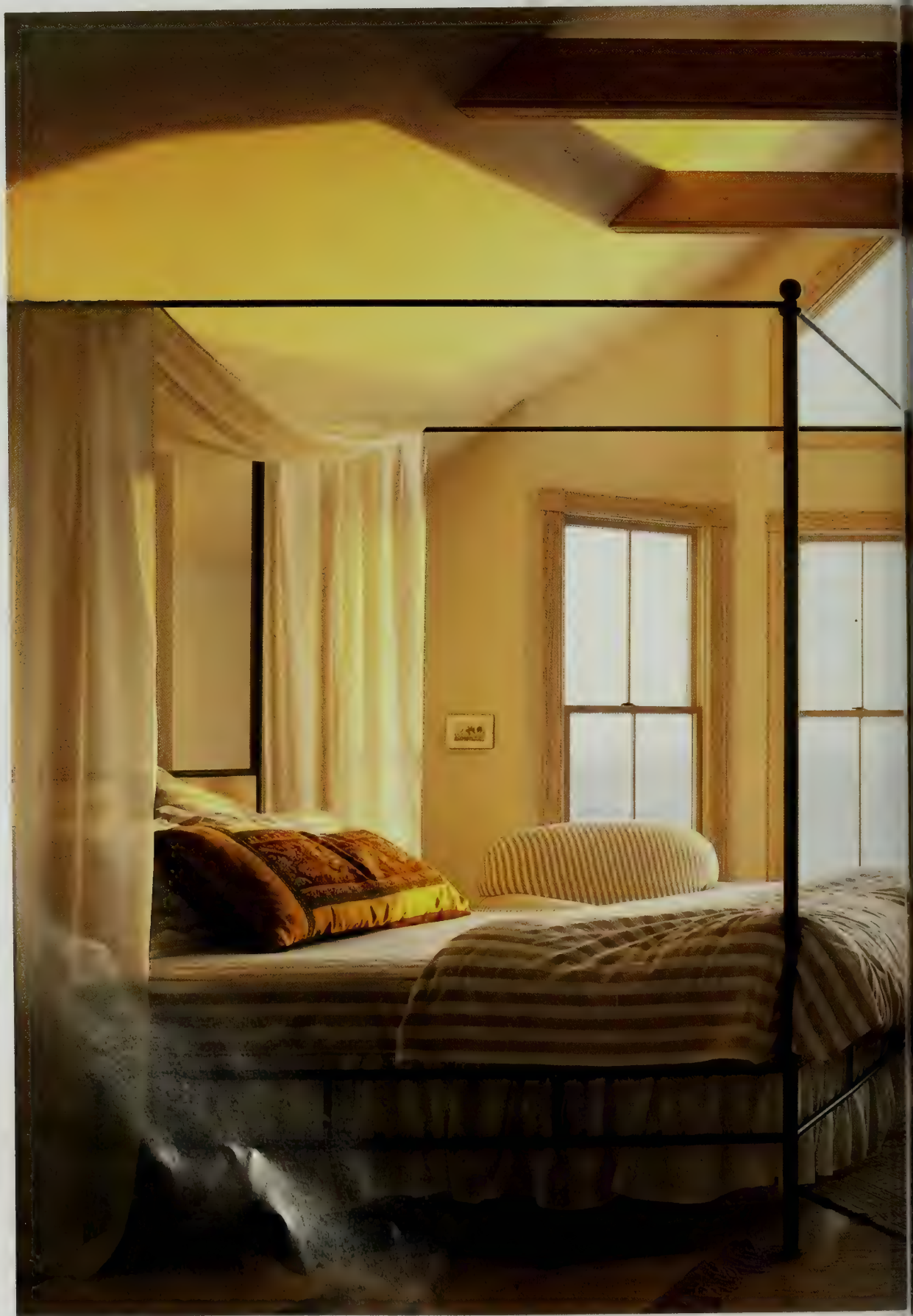
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Barbara Siebel Thomas' Domestic Portraits on Long Island
continued from page 60

mortgage rates, but as perfect dream houses. "You put in the most ideal sky," Thomas explains. "The ocean is always bright blue, the grass is always green, and every flower in the garden is in perfect bloom. It's better than a photograph. The houses never looked more beautiful."

In her paintings, Thomas tries to capture something special about the place, as if she were doing portraits of the owners themselves. She takes photographs and makes sketches on-site, which she shows to her clients before proceeding with the final composition.

When, for example, she was painting the Water Mill residence of Pete Peterson, a former secretary of commerce, and his wife, Joan Ganz Cooney, a television executive, she concentrated on the dramatic setting. The house, a rambling Shingle Style structure designed by the late architect Eugene L. Futterman, is set on a high dune that lies between a bay and a small pond.

The artist began by making a series of sketches of the residence at various times of day and in different kinds of light. Then, after consulting with her clients, Thomas decided to make the house an element in the background and the surrounding landscape the primary focus. The final painting was done on a three-by-five-foot Masonite board.

Thomas labors over details, such as the sun-flecked dune grass in the foreground of the Peterson house portrait. "I painted blades of grass for four months," she recalls. She also doesn't hesitate to alter nature. "I'll leave things out that I don't like, or I'll compose the picture in a way that suits me."

Barbara Thomas's paintings are not simply idealized domestic icons. Several clients have had her pictures re-



GARY MAMAY

ABOVE: For a client who wanted the garden of her Southampton house rendered in full bloom, Thomas worked on-site and from photographs before painting a gouache that is, she says, "close to the way it really looks." "The architecture and landscape on Long Island are a combination found nowhere else," says Thomas. BELOW: Breeze Hill Farm in Bridgehampton is the subject of an oil on Masonite painted for a fund-raising auction.



GARY BARTOLONI

continued on page 66

There's nothing old fashioned about this romance.



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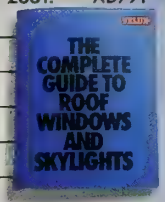
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Barbara Siebel Thomas' Domestic Portraits on Long Island

continued from page 64

produced for note cards. That is, in fact, how she got started: Years ago, she painted a portrait of her parents' residence in Amagansett, which they later had printed for an invitation. Soon Thomas was in business painting other houses and gardens.

For clients in East Hampton, she sketched the house from a low angle and curved the landscape a little to make the structure more imposing. And, when painting another house, rather than illustrate the main façade, she rendered the view from the back porch over a saltwater pond.

Thomas portrayed the poolhouse of another couple as a Hansel and Gretel cottage with a thatched roof, set in a sylvan landscape. It is, in fact, in the suburbs of Stamford, Connecticut. The swimming pool, meanwhile, has been made to look like a natural pond surrounded by clumps of irises and rhododendron bushes. The clients also asked her to include a nearby river, so Thomas diverted its natural flow and made it run through the background of the painting.

In a gouache on vellum for an investment banker, she kept the Southampton house in the background and placed the English-style garden in the foreground. An urn stands at the center amid lavender, pink and white flowers in perpetual bloom.

Lee Radziwill, as an anniversary present for her husband, film director Herbert Ross (*The Turning Point, Steel Magnolias*), asked Thomas to paint four watercolors of the East Hampton house the couple had recently purchased and renovated.

"They had a photographic collage that gave me the idea of doing a sort of trompe-l'oeil scrapbook of different scenes," remembers Thomas. "Lee was very specific about what she wanted. We spent a lot of time walking around the house while she pointed out what she liked best. She definitely wanted the corner of the library, she wanted her garden, and she wanted the dog to be included."

One of the Ross paintings is a general view of the house and its twin gables. Another depicts the patio with a glass table and a view of the ocean beyond. The other two are made up of vignettes from around the property: the dog asleep on a chaise; the path down to the beach; the entrance gate; a green lawn chair; a hat rack in the hall.

Sometimes the artist chooses not to show any part of a house at all, instead highlighting some other aspect of the property. She discovered that clients with a house in East Hampton loved to sit by the swimming pool and look out over Georgica Pond and beyond to the ocean and watch the light change. So she decided to paint the vista instead of the house.

"I wanted to leave out all the architecture," she explains. The first thing that struck her about the landscape was a group of pine and shad trees that had been wildly shaped by the wind. In her painting, the trees frame the view out over the pond and cast strange shadows across a soft carpet of grass.

She discovered that clients with a house in East Hampton loved to look out over Georgica Pond and watch the light change. So she painted the vista instead of the house.

Painting portraits of houses presents a welcome creative challenge to Barbara Siebel Thomas. "Satisfying a fantasy is what it's about. If people ask you to paint their house, you only want to please them," she says. "I get great pleasure out of making them look beautiful." □



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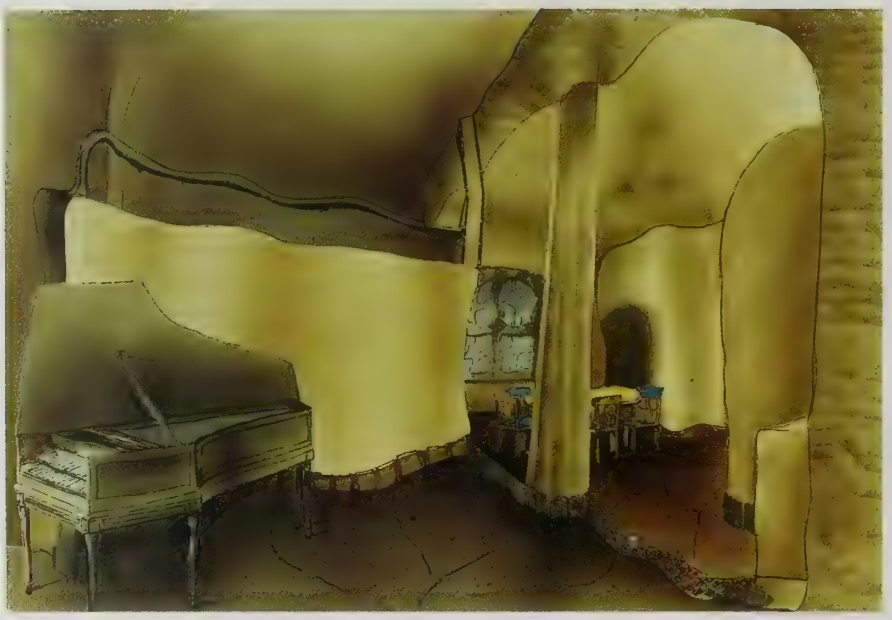
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Encouraging Excellence in Interior Design Education

By Suzanne Stephens



Architectural Digest's 1990 Student Design Competition sought to encourage young interior designers and to recognize the accredited schools at which they study. LEFT: First-prize winner J. Brian Rock of Kansas State University visualized "cavelike interior spaces with no specific definition of ceiling, wall and floor."

BELOW: "Simplicity of form and function gives clarity and definition to space," says second-prize winner Wesley Crosby of Kansas State University. A barrel-vaulted ceiling and marble walls highlight the living room of a design intended to showcase Korean art.

BOTTOM LEFT: Chantelle LeBlanc of Louisiana State University won third prize for her Charleston, South Carolina, residence. "I used architectural detailing to create a transition between the modern building and its historic locale." A frieze distinguishes the entrance hall.

LAST YEAR, TO RECOGNIZE and reward excellence in interior design education, *Architectural Digest* decided to inaugurate a competition for students of accredited design programs in schools throughout the United States. The competition was specifically a residential one: Students were asked to design the interiors of an apartment—including an entrance hall, living room, dining room, master bedroom and bath, second bedroom and bath, powder room and kitchen—on the fifteenth floor of a new building with expansive views of a surrounding city. The





apartment's design was to reflect the needs and interests of a hypothetical family that would live there. The husband, forty-seven years old, was a corporate executive with his office nearby; the wife, forty-four, a writer who worked at home. The two had a daughter, a college student who would stay at home during school breaks.

The number of submissions was high, and in-

continued on page 70

The Encyclopedia of Summer Classics, Illustrated:



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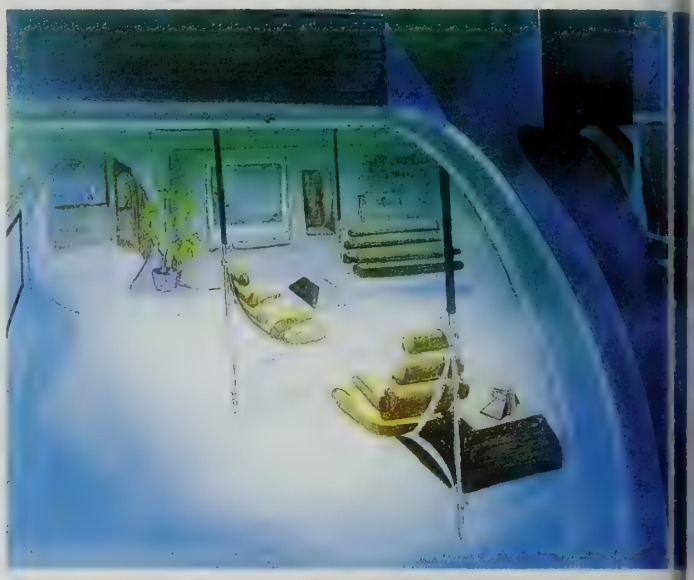
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Encouraging Excellence in Interior Design Education
continued from page 68

RIGHT: A special judges' award was given to Marc Joseph Tolbert of Kansas State University for his innovative design of a living module situated in a 15-unit building submerged in the ocean. The living room, with its revolving pole chairs, "capitalizes on the spectacular views," says Tolbert. "Each module is connected to a central elevator core."

BELOW: Evelyne Rissolo of San Diego State University received an honorable mention for a San Francisco apartment decorated with a Japanese theme. In the master suite is a stepped wall that separates the sleeping area from the sitting room. Water cascading down the wall and flowing into a bridge-spanned tub adds to the overall serenity of the space.



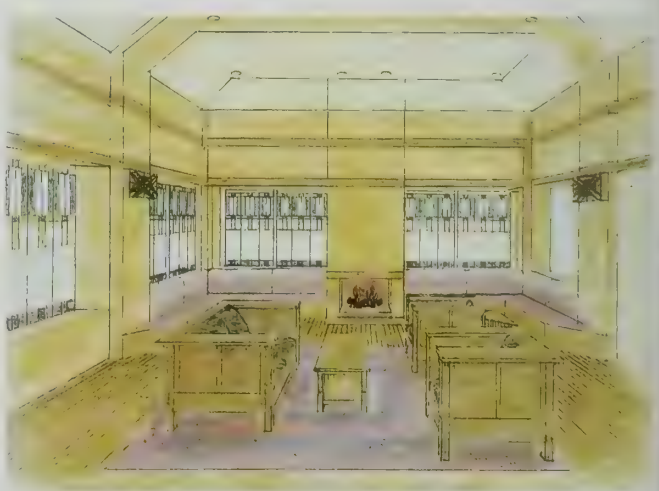


cluded entries from schools and universities as diverse as Pratt Institute in Brooklyn, New York, UCLA and the University of Texas at Austin. *Architectural Digest*'s editor-in-chief, Paige Rense, who acted as chairman of the panel of judges, was delighted. "We had hoped to encourage students who were not necessarily from urban areas to participate," she says. "We expected a large number of entries from major cities, but we were surprised to find the submissions showed a wide distribution throughout the country. A good many came from Manhattan, Kansas, not just Manhattan, New York."

Indeed, quite a few did come from Manhattan, Kansas, where Kansas State University is located. Of the nine prizes awarded, six, including the first-prize winner, went to students at that institution. Yet at no point did the judges know who had submitted the entries, or where the entries came from.

The panel of judges was composed of Stanley Barrows, former chairman of the Department of Interior Design at F.I.T. and former professor of interior design and director of the European Studies Program at Parsons School of Design in New York; John Dobkin, president of Historic Hudson Valley; John Loring, senior vice-president and design director, Tiffany & Company; Nancy A. McClelland, vice-president of 19th- and 20th-Century Decorative Arts at Christie's; R. Craig Miller, director of the Department of Design and Architecture at the Denver Art Museum; and Robert C. Woolley, senior vice-president and director of the Decorative Works of Art Division at Sotheby's.

According to John Loring, the evaluations were based on "real originality, thought, imagination and energy." The first-prize winner, by J. Brian Rock of Kansas State, is an organic environment made of sculpted concrete walls, ceilings and floors modeled into cavelike spaces. "His is an interesting interpretation of Antonio Gaudí's designs," observes Barrows. The different ceiling heights and columns rising like stalagmites from the floor also bring to mind the work of German Expressionist architects in the



ABOVE: "The apartment, in a high rise in Denver, is reminiscent of the Arts and Crafts Movement, with its built-in cabinetry, colored glass panels and Mission oak furniture," says Pamela Schafer of the Interior Design Institute of Denver, who won an honorable mention. A conversation area centers the living room, which is accented with *faux*-beams.

continued on page 72

Sheila McKeown–Seattle, Washington







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Encouraging Excellence in Interior Design Education
continued from page 70



BELOW: "The residence is a sanctuary of tranquillity," says Bonnie Blume of Kansas State University, an honorable-mention winner, of her apartment high above the East River in New York. A Japanese six-fold screen and a built-in buffet enliven the dining room, which is partitioned from the rest of the space by *faux*-beam-supported screen panels.



early part of the twentieth century. "The design is based on historic research," Barrows adds, "but the research is a stimulus; it is not merely copied."

The second prize was given to a radically different scheme, executed by another student from Kansas State, Wesley Crosby. Crosby sought to express the horizontal qualities of the spaces in the apartment by surfacing the walls in two-foot-wide bands of travertine marble. The apartment's public spaces, the entrance hall, living room and dining room,

continued on page 74

LEFT: For Guy Allen of Kansas State University, who was awarded an honorable mention, a streamlined apartment overlooking Lake Michigan in Chicago "presents endless possibilities for showcasing contemporary art." Translucent glass panels separate the bath from the master bedroom, which is dramatically punctuated by a large black headboard.

have barrel-vaulted ceilings to amplify the natural light admitted through the windows. Stanley Barrows notes that the student demonstrated an awareness of certain architectural ideas and how they might be applied to residential design. "Young students often concentrate on the remote past," he explains. "This student showed he understood what the design of the twentieth century was about."

A more traditional interior placed third in the competition. Submitted by Chantelle LeBlanc, a student at Louisiana State University, the interior scheme was conceived for an apartment in Charleston, South Carolina. The prevalence of dark green, deep burgundy and dusty rose recalls the color palettes of the nineteenth century, as does the generous use of cornice friezes, wood paneling, and dado on the walls. Juror Robert Woolley finds the choice of colors "compelling" and adds, "I also thought it was a comfortable place I wouldn't mind living in."

In looking at these three winners and the six other proposals awarded honorable mentions, the judges easily spotted the influence of period sources. But the panel was partial to entries that "drew on these sources intelligently and were adapted to modern-day interiors," as Loring puts it. Two honorable-mention submissions could easily fit into that category. One, by Bonnie Blume of Kansas State, built upon the strong linear quality and use of natural materials of the Prairie house interiors and furnishings of Frank Lloyd Wright. Another, by

BELOW: "The house becomes a metaphor for the Theater of Home," says Daniel Knoll of Kansas State University, who received an honorable mention. "It's tailored to the residents' public and private spheres." In the master bedroom, the "backstage" private area, the overall theatricality is emphasized by a circus-tent-like ceiling and carousel frieze balcony.





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Encouraging Excellence in Design Education
continued from page 72

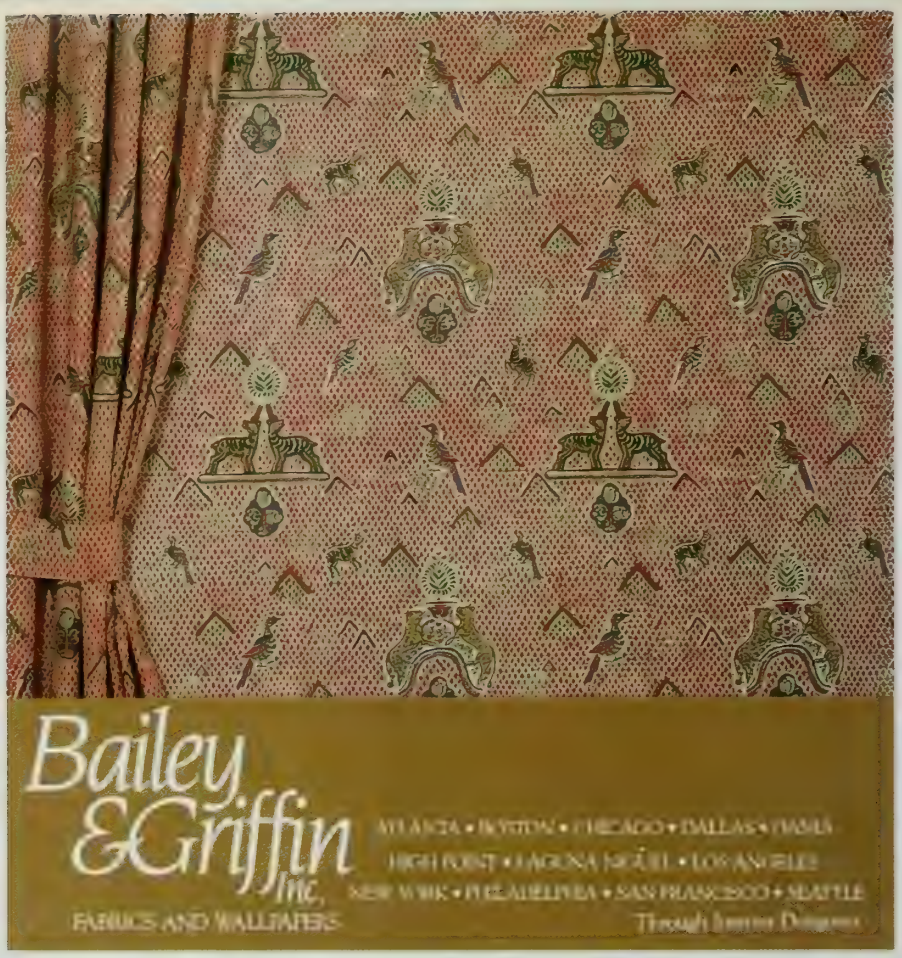
Pamela Schafer, a student at the Interior Design Institute of Denver, employs late-nineteenth-century Arts and Crafts furnishings and design elements to create a distinctive setting.

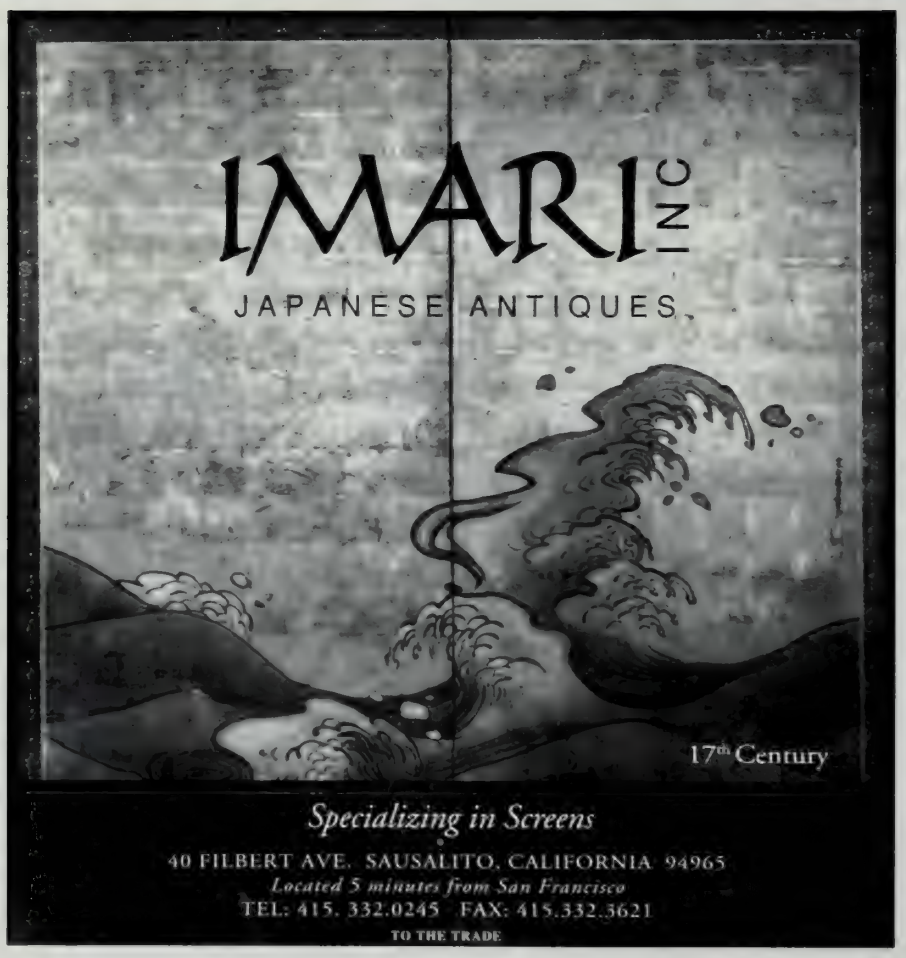
An apartment intended for San Francisco by Evelyne Rissolo of San Diego State University won an honorable mention for a design imbued with a strong Japanese sensibility. In another minimalist apartment, this time located in Chicago, Kansas State student Guy Allen envisioned an interior that emphasized the ceiling heights, as illustrated by the bedroom's monumentally scaled headboard and canopy.

An honorable mention called Theater of Home by its designer, Kansas State student Daniel Knoll, dwells in the realm of the fantastic. Knoll exploited the theatrical metaphor to create spaces that would "elevate everyday life." As John Loring explains, "It brings back early-twentieth-century stage sets like the ones of Joseph Urban. This is fine—hooray for the student! It has a real stylishness."

Loring and his fellow judges were struck most by designs that took risks. "We tended toward designs by students whose imaginations took a big leap," he says. "Better the big leap than no leap." Thus one submission that broke all the rules was an honorable mention designated as a special judges' award. The design, by Marc Joseph Tolbert, another Kansas State student, places the interiors underwater. Loring describes it as characterized by "exciting, eccentric ideas."

Not all the entries were exciting, of course. Stanley Barrows and Robert Woolley maintain that too many schools do not concentrate enough on residential design, while offices, hotels, restaurants and institutions receive more attention instead. "Many students didn't know how to attack the problems of residential design," says Barrows. Nonetheless, the panel of judges, as Robert Woolley says, admired "the enormous effort" put forth by the students. □







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El Sarmiento Restored

A Collector's Addison Mizner Villa in Palm Beach

INTERIOR DESIGN BY JUAN PABLO MOLYNEUX TEXT BY MICHAEL FRANK PHOTOGRAPHY BY DAN FORER



In restoring El Sarmiento, a 1923 Addison Mizner villa in Palm Beach, Juan Pablo Molyneux sought to revive the grand proportions and eclectic spirit of the original and to create a refined setting for the owners' art collection. In the living room, Auguste Rodin's *Figure Tur...* Mizner fabric...



"I grew to adore the house, the way Mizner used space," says Molyneux, who did everything from restoring fireplaces and ceilings to reworking the second floor. Picasso's 1941 *Homme Assis au Verre* is in the living room. Manuel Canovas sofa velvet.

"Many collectors are so scared of mixing paintings with other things they end up living with white walls and chrome tables."

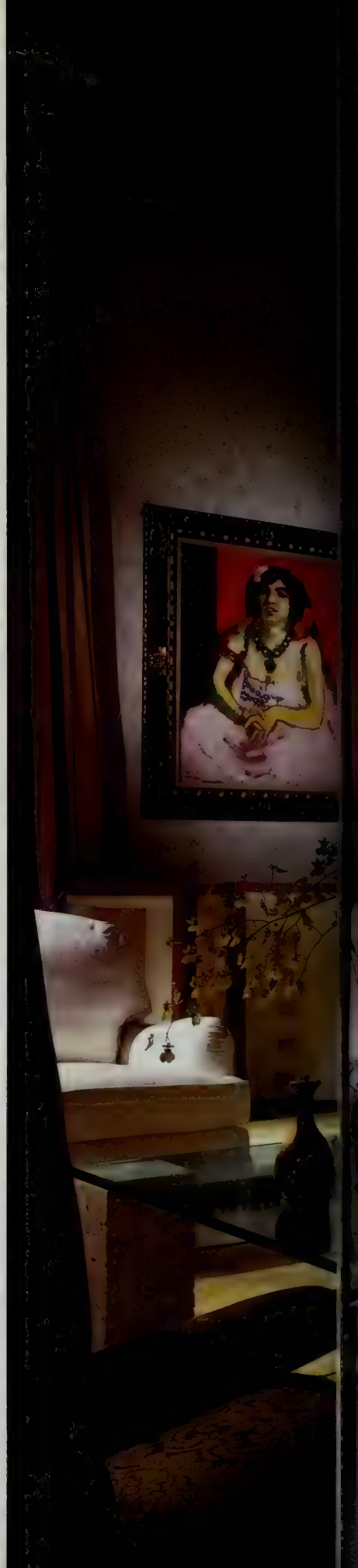
PICTURE THIS: Juan Pablo Molyneux, the Chile-born, Paris-trained, Buenos Aires–seasoned New York designer, sheds his suede oxfords, laces up a pair of roller skates and takes himself on a mobile tour of an Addison Mizner house in Palm Beach. Skating in secret until his contractor asks about the blemishes that appear on the floor between their meetings ("I had to confess; he thought some bizarre animal was breaking into the house during the night"), Molyneux glides for several afternoons over dimmed wood, receiving his first physical introduction to Mizner. But it is a senescent Mizner he meets: The rooms are empty, the shell decayed, the original intentions of the architecture blurred by decades of counterfeit renovations and unenlightened improvements.

Even so, the architect's spirit remains impressive. Molyneux skates through rooms of audacious proportion, rooms punctuated with exuberant arches and pierced with Palladian windows and finished with details of such eclectic dash that it seems as if Italian, Spanish and Moorish architecture—and several centuries of each—have been sampled freely, recklessly even, in outfitting the space. Shocked at first, Molyneux decides that the house is a mixture of Loire château and Disney World; then, after several visits, Mizner's curious, compelling gusto begins to seduce him. "I became hooked," the designer recalls. "I had a feeling that someone with a great deal of fascinating personality was behind this house—he just couldn't have been an ordinary architect."

Addison Mizner was far from ordinary. An impresario whose appetite for everything house-related was consuming, Mizner was almost single-handedly responsible for the Mediterraneanizing of Palm Beach and Boca Raton in the 1920s. Criticized for years for his spendthrift, pastry-chef approach to architecture and mocked for his structural oversights (he was rumored to have forgotten bathrooms and staircases on occasion), Mizner is now widely seen as a formidable, fluent talent who worked interchangeably as architect, interior designer, real estate broker and city planner. He established factories and kilns to make furniture, lighting fixtures, pottery and tiles for the many building projects that occupied him during the Florida land boom, among them clubs, shops, apartment buildings and, of course, his Mediterranean mansions.

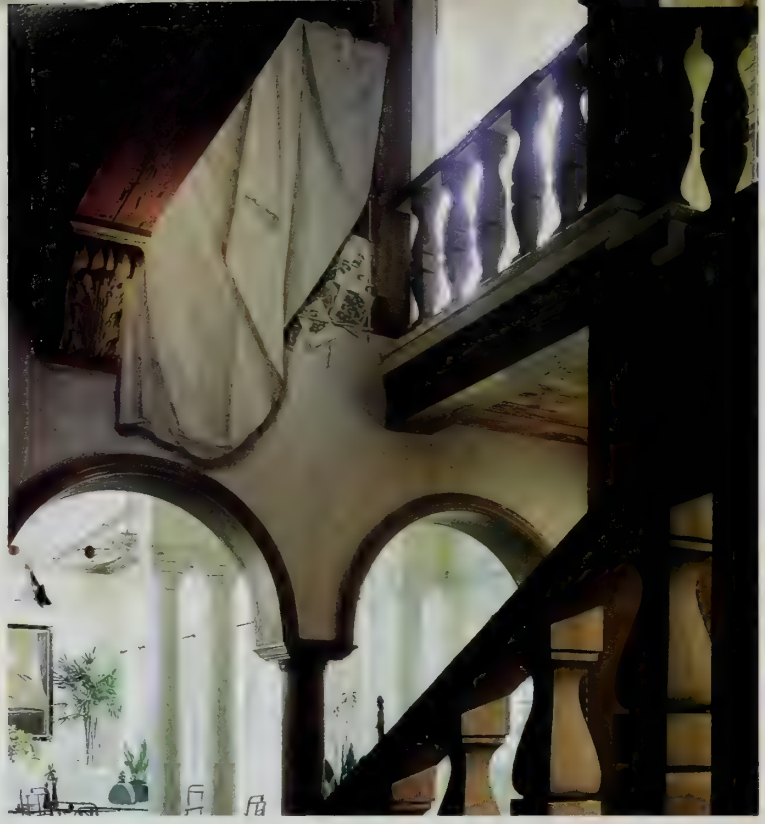
Speaking of his approach to these, Mizner explained, "My ambition has been . . . to make a building look traditional and as though it had fought its way from a small unimportant structure to a great rambling house that took centuries of different needs and ups and downs of wealth to accomplish. I sometimes start a house with a Romanesque corner, pretend that it has fallen into disrepair and been added to in the Gothic spirit, when suddenly the great wealth of the New World has poured in and the owner has added a very rich Renaissance addition."

It is a course that Juan Pablo Molyneux followed—in spirit, if not to the letter—during his two-and-a-half-



Elsewhere in the living room are other works from the owner's collection; from left, Kees van Dongen's 1905 *Anita au Coeur Vert*, Picasso's 1941 *Femme Assise dans un Fauteuil* and Joan Mitchell's 1971 *Plowed Field*. Lucrezia Moroni painted the Baroque-style ceiling and *faux-marbre* border. Sofa print from Boussac.





evident. And he puzzled out one of the architect's undeniable mistakes: a line of columns in the pergola whose linking beam ran right through an arch that led to the living room and made no sense whatsoever. "It was as if Mizner had sketched himself into a corner," says Molyneux, who has left the mistake still partly unresolved, a tribute to the master's quirkiness.

Molyneux came to think of himself as Mizner's accomplice. "It sounds awful to say you improved something done by someone else, especially when that someone is Addison Mizner, but I do think I was able to collaborate with him." Wherever possible, Molyneux worked within Mizner's vocabulary. In redesigning the staircase, for example, he copied and rescaled the railings from the exterior façade. For the library paneling he chose pecky cypress, a wood

"It wasn't decorated badly, it was treated badly," says Molyneux of the house. "Whoever did the last job definitely didn't understand what a Mizner house is." ABOVE: A trompe-l'oeil mural by Robert Archer and Emma Temple adorns the redesigned main staircase.

year restoration of El Sarmiento, as the 1923 Mizner villa was originally known. Working for a client the designer says was "vaguely precise, if that's possible," about the house, which he envisioned as comfortable, warm and hospitable to his collection of twentieth-century paintings, sculpture and pre-Columbian art, Molyneux began by removing illogical partitions, sliding glass doors, the balustrade of the central staircase and other infelicitous degradings of the original design. He gutted and redrew the entire second floor, in which Mizner's hand was no longer



RIGHT: Pecky cypress lines the library, which the designer converted from a garden room. On the 17th-century Spanish table is a Marino Marini bronze. The *bureau plat* is Louis XIV. Tiffany lamps. Clarence House fabric covers the club and slipper chairs and the ottoman. Manuel Canovas Roman shade fabric.

OPPOSITE: In a corner of the dining room, objects from a collection of pre-Columbian art include an array of Olmec figures that date from 1500 to 800 B.C. and a Mixtec conch shell group from A.D. 1100 to 1400. Clarence House damask on Régence chairs. Baccarat crystal







OPPOSITE: In a guest suite, Chaim Soutine's *Lady in Red* is set over the fireplace—"a combination of Gothic and Moorish style," says Molyneux. On the Mies van der Rohe table is a Henry Moore bronze. The fauteuils are Louis XV. Carpet is 19th-century Chinese.

ABOVE: A trompe-l'oeil dome ceiling, which was painted by Lucrezia Moroni, highlights the daughter's bedroom. Louis XV fauteuil is signed "Gourdin." Art Déco mirror is by Edgar Brandt. Clarence House fabric was used for the bed, sofa, draperies, ottoman and bench.

Mizner used elsewhere in the house. Iron lighting fixtures and andirons, when he could find them, were Mizner originals, as was a table he acquired from an antiques dealer in Palm Beach.

But there are Molyneux contributions as well. The designer used a good deal of trompe l'oeil in the house: a rug mocked on the entrance hall floor; a living room ceiling that he says he thought of as "a Veronese, but with all the angels flown away"; and the whimsical mural in the stairwell, with its depiction of old-master paintings from the Spanish School—together with examples from the client's own collection. Molyneux considers it one of the best effects he's ever achieved. "For an art collector to have famous paintings reproduced on the wall is blasphemy—unless you're beyond blasphemy, so sophisticated that you see the humor in it, which fortunately my client did."

When it came to furnishing the house, Molyneux was able to test and, he believes, prove one of his long-held theories: "Many collectors are so scared of mixing the paintings with other things that they end up living with white walls and chrome tables and sofas that are about as comfortable as a museum bench." The paintings in this case included works by Botero and Bacon, Picasso and Frankenthaler, vivid muscular canvases that Molyneux nonetheless felt should be incorporated into an environment of warm, tropical colors, strong lines, ample upholstery. Responding to the traditional argument that this approach turns the artworks into decoration, Molyneux explains, "On the contrary, the paintings are so important they speak for themselves. They turn the *other* elements into pure decoration."

After nearly three years spent learning to think like—or, more precisely, with—Addison Mizner, Molyneux finds the architect has enriched his vocabulary. "I'm working more theatrically, with more fun," he says. "Mizner's tropical grandeur is seeping in everywhere." Since so many of his more elaborate mansions have been lost to the wrecking ball and others have been neglected or badly treated, it would seem that Mizner is fortunate, more than half a century after his death, to have found an accomplice in Juan Pablo Molyneux. □

He redrew the entire second floor, in which Mizner's hand was no longer evident.



Juan Pablo Molyneux reestablished the center courtyard as an outdoor space, restoring the arched windows and resurfacing the exterior walls to their original appearance. He also added the coral-stone paving and embellished the loggia with a mural by Lucrezia Moroni. "The Indian landscape in the painting was invented," he explains, "but the pointed arch takes its form from the one that leads into the dining room."







Architecture: Robert A. M. Stern

Shingle Style Traditions for a New England Island Setting

TEXT BY CLIVE ASLET
PHOTOGRAPHY BY STEVEN BROOKE

"The residence forms an asymmetrical and picturesque composition, characteristic of the informal seaside houses in the area," says Robert A. M. Stern of his Shingle Style design for a New England island setting. The base of the house is detailed in fieldstone. "One wing has a curved, open terrace, while the smaller kitchen wing steps forward to create a visual stop," he adds.



Paired columns articulate the north-facing side porch, which leads to a corner gazebo. "Variations of textures and patterns enliven the surface of the house," says project architect Randy Correll. "Not only are windows multipaned, but some have patterned divisions. For example, the square-paned dormer windows are capped by curvilinear-paned transoms. Some of the cedar shingles are patterned, such as the fish-shaped ones."

FEW PEOPLE KNOW about the island, which lies just off Connecticut, not far from the east end of Long Island. And the owners of the summer houses have no desire to share their secret. There is little on the island to lure outsiders: only one small inn and one store. The summer residents like it that way. They have been going there, quietly, since the beginning of the century. Other than themselves, they have only the seabirds and the boom of foghorns to keep them company.

For one such family, architect Robert A. M. Stern built a house on a spit of land called Wilderness Point. The site is aptly named, for there was nothing on the six-acre property but sand, rushes and a rocky beach. But Stern found that the top of the dune



RIGHT: From the bluestone-paved terrace of the corner gazebo, the massing of the seaside elevation is visible. Across the lawn and beyond the three-story octagonal tower is the service wing, which is set on angle to the rest of the house and steps down to the garden area.

BELOW: Of the west entrance elevation, Stern says, "The stonework is based on nineteenth-century examples on the island." Pebbles and beach stones cap the balustrade of the entrance stair leading to the pedimented porch, which is framed by small paired columns. The entrance terrace is continuous with the covered porches of the west wing and the north side of the house.





To give "a sense of architectural procession," Stern says, he designed an arched hallway to connect the living room to the entrance hall and to align with the pilaster-framed opening to the dining room. "This residence is basically one room deep so that sea breezes can circulate freely and to allow for water views on both sides."

was just high enough to give panoramic views over the protected wetlands. The jagged coastline is visible in almost every direction. Clearly, that was where the house had to be sited. The garden front faces east, and the main floor is only one room deep, allowing the summer breezes to blow through. On either side, the occupants can look out to water.

Naturally, the view toward the house is as important as the view from it. "There are two kinds of houses," says Stern. "Those off the hill and those *on* the hill. This is one of the latter." The hill, it must be said, is not very tall; but from the beach the house can be seen rising up, magically, over the rushes. The silver shingles and white trim seem to shimmer through the salt-laden air. Like all of Stern's best houses, it has a quality of being at ease in its surroundings, almost of being inevitable, that does not detract from its presence. It sits on a plinth of rough boulders that look as though they could have been brought up from the beach. In the last century, when many summer residences were given such a base, they would have been. Now, however, the practice is considered environmentally suspect, so instead, the project architect, Randy Correll, combed Connecticut for stones of exactly the right color. The stones, once used for old farm walls, have been laid with the weathered side outward.

From the beginning it was clear that the silhouette would be all-important to the design. Fortunately, the clients fell in love with the idea of



"The owners' love of Oriental art is evident in the living room, with pieces such as a Chinese teak barrel stool, black-lacquered shelves and a Jiaqing-period vase, visible in the entrance hall," says McMillen Inc. designer Ethel Smith, who did the interiors throughout. The large painting in the dining room is by Helen Frankenthaler.

a tower. Towers are nothing new in Stern's oeuvre: He enjoys the plasticity that they give to elevations and the varied room shapes that they create inside. This one has a particular association, recalling the years the owner spent as a naval officer before pursuing his business career. Whatever changes the design went through, the tower remained a constant. At the top, the belvedere, or viewing platform, provides the ideal place from which to survey the coastline. Just below, the tower offers a romantic setting in which the daughters of the house have their bedroom.

It is one of the largest residences to have been built on the island since the heyday of summer houses at the turn of the century. In feeling, the new house reflects its predecessors—spreading mansions, many of them in the Shingle Style. Some of the detail derives from other buildings of that time: For example, the composition of the entrance façade, with its two gables, is inspired by one of the early-twentieth-century architect Wilson Eyre's many houses around Philadelphia. The hooded gables, in which the lower part is recessed beneath a cornice, show how closely Stern has been looking at old work.

More remarkably, Stern's design seems permeated not merely by the detail but by the spirit of the past. That is partly due to the way the tower, gables, veranda and porches reach out and embrace the surrounding space, forming sheltered corners and outdoor rooms. Leisurely planning is a perfect complement to re-

laxed summer afternoons. Thanks to the curving wings, there are plenty of sun traps, while those who prefer it will always find some delicious place in the shade.

It is a house of detail. Shingles were cut in decorative patterns, and in the floor of one of the porches, the points of the compass were laid in different-colored stones. The nineteenth-century-style weathervane takes the form of a shooting star, and a flat slate gives a pleasing top to the boulder chimney stacks. One special detail is above the Palladian window on the entrance façade, where the bird holes were intended specifically for purple martins. Purple martins did not come, but the cliff swallows that arrived in their place serve as well. Their purpose? To eat mosquitoes.

As befits a summer house, the interior is light and open. The front door opens onto a central hall, whose doweled oak floor is used for dancing. Straight ahead is the door to the garden; turn to the left, and a deep Jeffersonian arch leads to the living room. The dentil cornice takes the simplest form possible—plain wood blocks. In the other direction is the dining room, with the kitchen and family room beyond it. The dining room

ABOVE: Stern added scroll brackets to support the arched vault of a dormer window in the master suite. "Walls and woodwork are painted white and the ceiling a sky blue to make the interior a part of the magnificent view," says Ethel Smith. "And we designed the carpet to repeat the diagonal pattern of the chintz chair upholstery." The bedside lamp is antique Baccarat crystal.

BELOW: "On the seaside façade, the tower is the principal architectural element, and it is visually balanced by the gambrel roof and gazebo forms at the right end of the elevation," explains Stern. The entire house is cedar-shingled and trimmed in white-painted wood. To the far left and foreground, the pool and garden areas are enclosed by a fence designed by Stern.



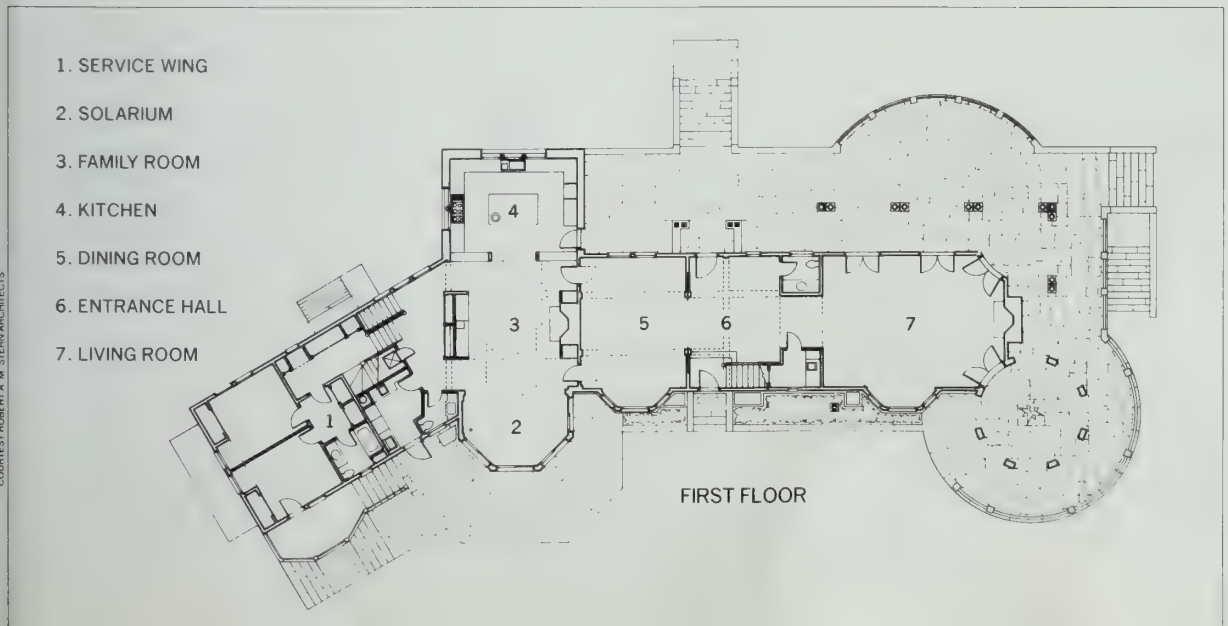
doors slide away into pockets. Since the rooms are open on both sides, corridors do not exist. The interior design, done by Ethel Smith of McMillen Inc. with the assistance of Michael Zabriskie, is appropriately low-key. Walls in shades of white are the backdrop to a collection of modern prints and paintings.

But the simplicity is deceptive. Though much of the interior detail is Georgian Colonial, or Colonial Revival, the plan hints at the complexities of the Shingle Style. Spaces open into each other and even overlap. Two pairs of French doors in the living room curve inward, completing the geometry of templelike porches outside. The bottom treads of the stair spill out into the hall, almost inviting one to sit on them. The kitchen is veiled from the family room by panels of linen-lined glass.

The spatial ambiguity probably goes unremarked by most visitors. Far more important is that the house combines just the right degree of informality with just the right degree of style for the island. After a long day spent in the open air, many people will be thankful for the quality that is the residence's most salient characteristic: repose. □



BELOW: The first-floor plan. "The entrance hall and living and dining rooms make up a continuous suite of formal living and entertaining areas," says Stern. "Perpendicular to these rooms are the solarium, family room and kitchen, a second, informal suite of rooms." ABOVE: Views of the seaside setting are visible from the belvedere of the tower. "The house is in an area that experienced the greatest development of the Shingle Style in the early nineteen hundreds," he adds. "And it is an expression of both my desire and the clients' to emulate and continue this tradition."



COURTESY ROBERT A M STERN ARCHITECTS

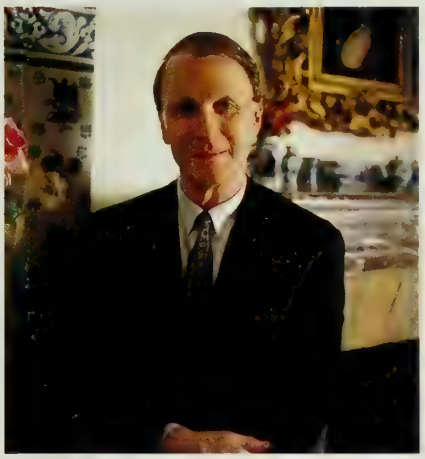
John Loring's Paris Match

Proper Pied-à-Terre for Tiffany's Design Director

TEXT BY CHARLOTTE AILLAUD
PHOTOGRAPHY BY BILLY CUNNINGHAM



"It has the flavor of an apartment under the roofs of a Venetian palace," says Tiffany's senior vice-president and design director John Loring of his pied-à-terre in Paris. LEFT: In the living room, circa 1810 Venetian fresco panels hang near the Régence fireplace. On the mantel is a 1961 gouache by Gilles Aillaud and a Kangxi famille verte plate. A 1985 watercolor by Richard Taddei rests on the floor. The 19th-century English armchairs are covered in Turkish kilim fragments, complementing the kilim rug and the 18th-century Irish embroidery on the Chippendale footstool.



"I travel a great deal for Tiffany's, which often gives me the opportunity to visit all the local dealers and find things that would be perfect for the apartment," says Loring (above).



ABOVE: A circa 1750 framed Venetian panel painting is mounted above a Venetian figural console in the living room. Under the window is a wrought-iron-and-brass Spanish stool before a circa 1800 Portuguese tile panel; on the floor next to it is a 19th-century architectural gouache by Bernardino Bison. The abstract work is a 1984 gouache by David Diao. An antique Imari plate and inkwell are displayed on the 19th-century Chinese table.



JOHN LORING—"Jack" to his many French friends—is back in Paris, at least for one long weekend a month. For eleven years (up till 1971), Loring had a full-time residence there, and since then, his tall figure has been a familiar sight in the flea markets and antiques shops of the French capital. Since 1979 Loring has been senior vice-president and design director of Tiffany's in New York, which means that no aesthetic decision is made at Tiffany's without his seal of approval. For several years he hasn't kept what he calls a "major apartment" in Paris, but while he studied fine arts and worked as a painter there, he lived in several different *quartiers*. Each residence was interesting and original, in its own way reflecting Loring's changing circumstances and inventive, generous approach.

"With my latest place," he says, "I really think I've managed to land myself in a proper house, as opposed to one of those anonymous buildings that have nothing to do with one's real lifestyle."

Loring is a youthful-looking fifty-one-year-old whose traditional ele-

"Mme Nadine Nounez of Pamina was a great help in coordinating and counseling—everything upholstered is her work," says Loring. "She had a precise sense of what would be right for the apartment." Elsewhere in the living room, a circa 1920 oil by Deluermoz hangs above the ottoman, covered in Venetian cotton. The antique Portuguese ceramic cow and calf and Biot basket stand on a 19th-century English camphorwood officer's chest.



"My goal for the dining room was to keep a pure Louis XIV feeling in a space designed for a variety of purposes, from cooking and dining and puttering to holding meetings, writing, painting and drawing," he says. "While most elements are quite purposely not showy, the Portuguese ceramic man is meant to be assertive." The 18th-century blue-and-white tile mural from Lisbon depicts a life-size sentinel standing before a wall of flowered tiles.

gance is tempered by a studied nonconformism. He has always gone out of his way to surround himself with the warmth and uniqueness of a real family—or, where that is lacking, with the intimate feel of a genuine home. "I'm like the son who has set up a separate establishment in his parents' attic, which is to say I've taken over this place and made it fit my needs without spoiling its basic character."

That was where architect Patrice Linÿer came into the picture. "What Patrice has achieved is a small miracle," says Loring, remembering the original low ceilings and the beams, thick with three centuries of grime, that lay hidden above them.

"We virtually took the flesh off the apartment, leaving only the skeleton," says Linÿer. "The proportions were completely different when we started. It was a huge surprise to discover all that space to play with, and I played away till I got the effect John was after. I made him a proposal that I thought would suit him, and he accepted it right away."

Loring wanted the details to be perfect—for instance, the paint finish



on the walls, prepared on a fabric base with several coats of oil paint in the traditional European way, took a long time to complete. For the floors, Loring and Linÿer chose some *tommettes*—small unglazed terra-cotta tiles—from a château in the Loire Valley. "The periods when we were changing everything were great fun," says Linÿer. [illegible]'s participation, with his great ta[illegible] inventive approach, ma[illegible]ing adventure—very rare in my [illegible]sion."

"My basic idea was to re[illegible]ish a seventeenth-century feel in t[illegible]s and somehow to harmonize that with the presence of the beams," says Loring. "I don't think you need to cover every wall with boiseries to bring out the classical character of a place. All you need is a few good pieces of furniture. Given the kind of profession I have, I had to plan a room I could work in without compromising the intimacy of the apartment. I chose what I call the vestibule, which is a kind of dining room that doubles as a place for work sessions and meetings. In the evening I can have dinners there—though the space functions as

"I didn't want to denature the house or the sense of being in a modest top-floor apartment," explains Loring, who worked with architect Patrice Linÿer on the restoration. A circa 1770 Austrian portrait of a princess hangs above the Louis XIV fireplace in the dining room. French steel garden chairs surround the table, set with an Angoulême porcelain service, Louis XIV brass candlesticks and 18th-century Irish crystal decanters.



"The bedroom is like a small room in a very expensive French country inn," he says. A circa 1880 street scene of Samarkand hangs in the bedroom; reflected in the giltwood mirror is a circa 1915 Louis Bernard painting. Atop the Charles X chest are a Royal Berlin covered porcelain urn, a pair of Charles X candlesticks as lamps, vermeil crab candlesticks Loring designed for Tiffany's, a Portuguese ceramic Neptune and a Wedgwood jasperware vase.

an office, its character works coherently with the other rooms.

"There's a feminine presence, too: the painting of a young Austrian princess, who smiles above the mantelpiece. And I love my wildly disproportionate Portuguese sentinel, made of ceramic tile, who greets everybody who walks in. Everyone else seems to like him, too."

Loring's way of life has been full of providential encounters, since he is constantly traveling for Tiffany's between New York, Paris and Venice, where he also lived for a number of years. He is a man who has always been intrigued by the myriad applications of aesthetics; his spirit of curiosity and humor, along with his down-to-earth competence and capacity for hard work, has complemented his fascination.

"I couldn't spare the time for a long-term decorating project," he says. "My work schedule won't allow it. On the other hand, my job takes me all over the world, and I like that. I was seduced by bits and pieces for the apartment in Portugal and Italy,

continued on page 180

Villa Madeleine on St. Croix

Colonial Motifs in the Virgin Islands

"St. Croix has the most perfect climate in the world because the trade winds blow all year long," says designer Caitlin Yates, who recently completed the interiors of Villa Madeleine. A complex of 43 detached villas and a Great House, built and run by Gregory and Marcia Roncari, it has been open since June 1990. OPPOSITE: The entrance veranda of the Great House, which contains the public rooms, overlooks the Caribbean.



INTERIOR DESIGN BY CARLETON VARNEY AND DANIEL S. PARKER OF DOROTHY DRAPER & COMPANY, INC.
TEXT BY JOHN TAYLOR PHOTOGRAPHY BY MARY E. NICHOLS





ABOVE: The Great House was built to resemble the sugar plantations that covered St. Croix until the mid-1860s. Wooden railings outside the Roncaris' private apartment—located over the dining terrace—lend a traditional air. "Villa Madeleine is West Indian in style, with lots of full-length French doors leading out to the verandas," says Varney.

"SO MANY OF THE BUILDINGS that they plunk down in the islands could be found anywhere," says Gregory Roncari with a sigh. "Looking at them, you might as well be in Cleveland or Miami."

Roncari, who lives on St. Croix, is talking about the concrete-and-glass resort towers that have been flung up on some Caribbean islands. Those modern buildings have no character, in his opinion. They ignore the region's rich history and culture.

And so when Roncari and his wife, Marcia, set out to create Villa Madeleine, a hotel on St. Croix that consists of a main building and individual villas, they were determined to ground its architectural style and design in Caribbean tradition. "We wanted it to have the feel of a nineteenth-century colonial outpost," Gregory Roncari explains.

The couple selected a site on a hill above Teague Bay on the eastern end of the island. The views are spectacular, but practical considerations also guided their choice. "Beach houses are really too hot and salty, and there are too many insects," Marcia Roncari notes. "Up on the hill you're exposed to the trade winds. That's essential for comfort. It means that, while the villas have air-conditioning and screens, you don't really need them."

Near the top of the hill, the Roncaris built what they call the Great House. Designed by the architect William Adams to resemble a plantation mansion from the mid-nineteenth century, the Great House has high ceilings, numerous French doors, wide tiled verandas, elaborate gingerbread treillage and a galvanized-tin roof. The Villa Madeleine offices are on the first floor, as are the hotel's dining room, bar, billiard room, reception lounge and library. The Roncaris live above, on the second floor.

A total of forty-three detached villas are arrayed on the hillside beneath the Great House. In designing them, Adams employed the same architectural details he used for the Great House. The villas come in one- and two-bedroom versions, but each is self-contained, with a living room, a kitchen, a sun terrace, a walled garden and a private tiled swimming pool.

To decorate the villas and the Great House, the Roncaris turned to Carleton Varney, who worked with his associate Daniel Parker and Vibha Hutchins, the project designer on St. Croix. The choice had an inevitable quality. Though

OPPOSITE: Bold colors, such as the hibiscus pink used for the walls of the reception lounge, characterize the public areas. "Beige was out," Varney says, "as was a sea of pastels." To achieve a Euro-Caribbean flavor, "we decided on a sun-yellow exterior and russet-red roofs. We didn't want an architectural beach house look but an island fantasy." Sofa, Hickory Chair.



based in New York, Varney is a presence on the island, and he has owned a house there for more than twenty years. He also owns Princess Mill, a seventeenth-century sugar mill that he has converted into a restaurant and series of boutiques. He even designed the interior of Frank's, perhaps the most exclusive restaurant on the island until it was destroyed by Hurricane Hugo in 1989, and he first met the Roncaris through its owner, Frank Gullace.

Varney enthusiastically concurred with the Roncaris' desire to have Villa Madeleine reflect the local character. "I'm in favor of doing things that are related to the island," he says. And like his clients, who left Connecticut nearly nine years ago to move to the Virgin Islands, he abhors the bland. "There are just too many hotel suites decorated in beige," Varney observes. At the same time, he wanted to avoid certain rather familiar conventions of Caribbean décor. "You see white wicker furniture and turquoise and lime-green pastels everywhere," he told the couple. "We don't want to do that again." The designer didn't exclude wicker entirely but was sparing in his use of it.

Varney and his clients decided that the exterior walls, as well as some of the interior walls, of both the Great House and the villas should be painted a glowing yellow. "It's a bright hibiscus yellow that's indigenous to the island," Varney explains. "The hills are covered with it."

Hibiscus also comes in pink and red, and Varney appropriated those hues as well. "I picked all the colors out of the landscape and brought them inside," he says.

Occasionally, the Roncaris thought the colors the designer proposed were perhaps a little too bold. "When Carleton suggested bright red throw pillows in some of the



Since Varney is steeped in the island's history, he knew preci



ABOVE: "People play chess or checkers, read or just sip cognac in the library," says Marcia Roncari. Paneling and pedestal and side tables are mahogany, and the millwork throughout was done on the island. Wing chairs are 18th-century style. On a Shanxi-style chest used as a low table rests a Chinese charger. The circa 1920 schooner was once owned by the former Maine senator Margaret Chase Smith.

"This is a place for people who don't need to be entertained all the time, who like peace and quiet," says Marcia Roncari. LEFT: The living room of a private villa has tile floors and a "Caribbean-yellow" ceiling. Glass-topped dining and low tables, along with the pine armoire, are from Henredon. The end table and French-style chair are from Drexel Heritage. Lamps by Wildwood. Patio furniture is from Tropitone.



villas, we said, 'Bright red? In the Caribbean?' " Marcia Roncari recalls. "But he was right. It worked."

Since Varney is steeped in the history of St. Croix, he knew precisely the sort of furnishings that would have filled a colonial plantation house. "In the nineteenth century St. Croix—the largest of the three Virgin Islands flying the U.S. flag—was an important stopping point for trading ships plying the spice and tea routes between Europe, the United States and Asia," he says. "As a result, the homes of the island's aristocrats were crowded with things from both the East and the West."

Colonial eclecticism, then, defines the interiors at Villa Madeleine. The furnishings in the villas include everything from pine armoires and Chinese lamps to chintz draperies and English club chairs.

The extraordinary variety of objects encompassed by the West Indies plantation style made it easier for Varney to fulfill the Roncaris' wish that, in order to avoid homogeneity, no two villas be decorated identically. "Each of the villas has individual touches," Varney says, "different tables, fabrics, wall fixtures, hangings."

Although it is less than a year old, the Great House has a rich period flavor. Its most formal room is a reception lounge with French doors that look across the ocean to Buck Island, a national park about two miles away that

The Roncaris selected a hillside location "because it's cooler and there are fewer insects," she says. "The private pools and patios make it unnecessary to be directly on the water, but it's only a quarter-mile down the hill to one of two beaches—Reef or Grapetree." BELOW: A four-poster bed, chaise longue, chairs and night tables are from Walters Wicker. The floral print fabric used throughout is from Carleton V.

at furnishings would have filled a colonial plantation house.



allows daily visitors but has no overnight facilities. The lounge has hibiscus-pink walls, a sofa covered in one of Varney's own floral prints, an Oriental rug and a pair of Chinese-style ancestral portraits. "Every well-to-do plantation owner would have had a room like that, with European and Asian influence," says Varney.

The library, by contrast, has a decidedly American feel. Its mahogany paneling, book-lined shelves, Oriental rug and eighteenth-century-style chairs could have been taken from the estate of a Connecticut squire. "The library is my favorite room," Gregory Roncari confesses. "It gives us something not too many people have out here."

Dominating the library, where it is displayed on a shelf, is a large antique model of an American schooner that Varney discovered in Maine. "Carleton called us and told us he'd found a boat for us," Gregory Roncari recalls. "We'd been working hard, and since we needed a vacation, we thought he meant a cruise ship. He explained, 'No, not a boat in the water. A boat for the library.' "

The Great House has an indoor dining room, but most guests prefer to take their meals on the outdoor dining veranda, which overlooks Teague Bay. After dinner, they tend to congregate in the billiard room, where French doors let in the gentle night breeze and a fan turns lazily overhead. The pool table itself is a massively handsome piece, with fringed pockets, carved legs and a deep blue felt surface. "The billiard room is the most popular spot in the house," says Marcia Roncari.

Its leisurely elegance certainly contributes to the impression that the Great House is in fact an old plantation mansion. "The best compliment we get is when people ask, 'How long has this house been here?' " Marcia Roncari says. "That means we've accomplished our mission. It looks like it's been here hundreds of years."□

BELOW RIGHT: An antique colored print of old St. Croix—which at various times in its 500-year history has flown the flags of Spain, the Netherlands, France, the Knights of Malta and, currently, the United States—is mounted in the beamed billiard room. Lamp bases at left are made of Philippine fishing baskets. Persian carpet. Chairs from McGuire.

BELOW: Varney, right, and his associate Daniel Parker wanted to create "a sophisticated but comfortable environment." For the Roncaris, who moved to the islands in 1982, Villa Madeleine represents the fulfillment of a longtime dream. Each villa opens onto a pool. McGuire low table.

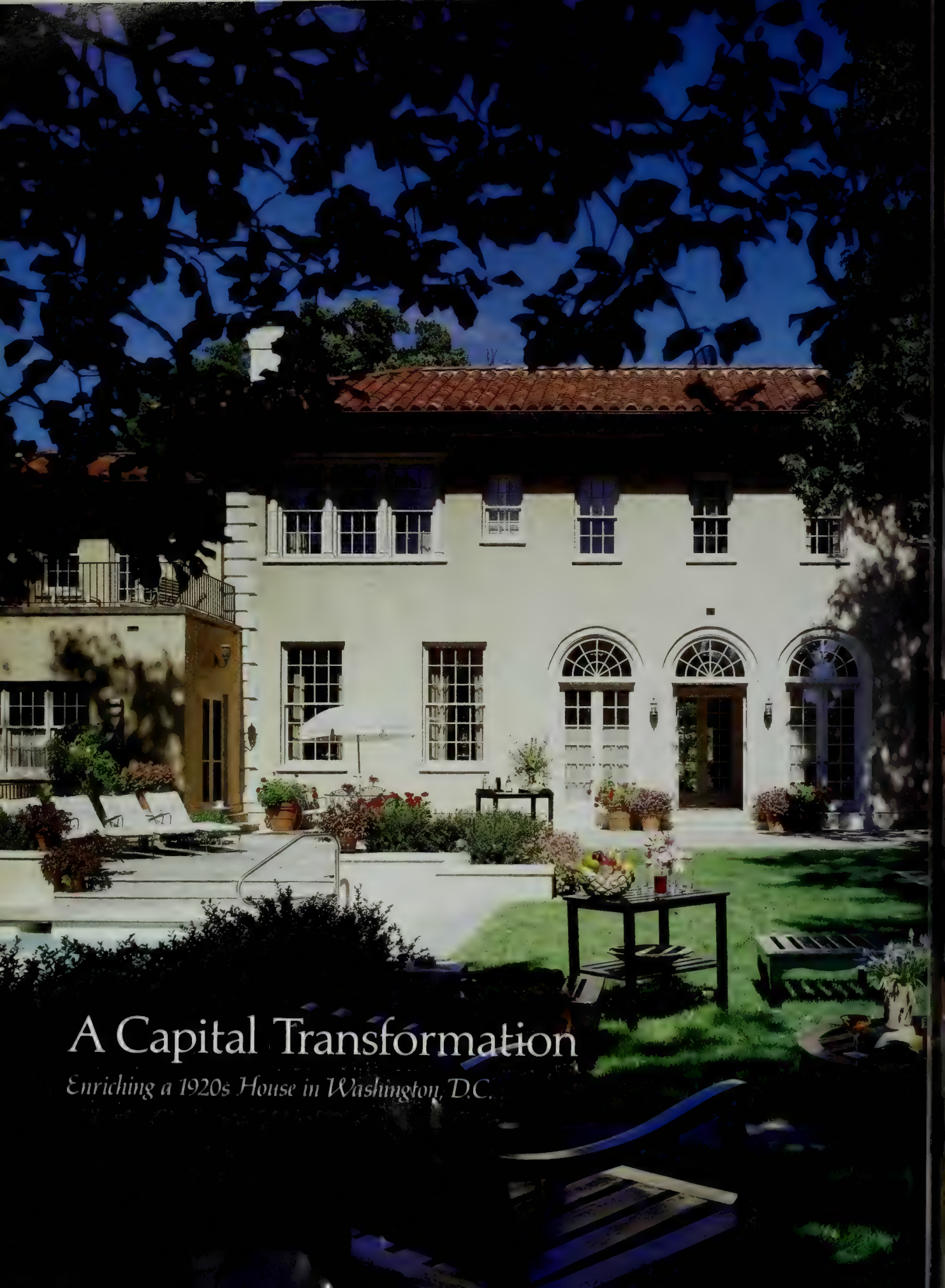




Like his clients, Carleton Varney abhors the bland.



"We liked the feel of a three-hundred-year-old Great House that was clubby and personal," Marcia Roncari explains, "so when we first discussed it with Bill Adams, the architect, we told him we wanted to create a new antique." The dining terrace, whose awning fabric is Varney's design, overlooks Buck Island, a national park maintained by the U.S. Park Service. "It's kept pristine, with snorkeling and picnic areas, but no one is allowed to live on it," says Marcia Roncari.



A Capital Transformation

Enriching a 1920s House in Washington, D.C.



"It all begins with the carpets," says Metzger. "I select the rug for the room first and then go from there." Adds Christiano, "Whatever is put in should look appropriate, with nothing forced. You shouldn't squeeze everything into a house." The living room's Aubusson rug is 19th century. Crowther of Syon Lodge mantel. Mallett at Bourdon House early-19th-century legs on low table. Fabric on sofa and painted chairs, Clarence House. Brunschwig & Fils upholstery on set of four Russian chairs.



About the new architectural shell Metzger says, "Now it looks so authentic, the clients' friends think not all that much was done. We did everything!" OPPOSITE: "The dining room is filled with art," he says. "We first bought the nineteenth-century paintings depicting the ports of France. We found them in a Sag Harbor shop." The *console desserte* and Régence gilt mirror are from Kentshire.



"THERE WERE NO moldings—nothing," says the wife about the new interiors of the sixty-seven-year-old house she and her husband bought several years ago in Washington, D.C. Her designer, Robert Metzger, who worked on the house with his associate, Michael Christiano, is even more explicit. "There were no pilasters, no crown moldings, no overdoors, no niches in the living room, no paneling," Metzger declares. "All of it was done by us."

Though the exterior of the still-handsome Mediterranean-style villa was intact, the original interior ornament had been lost through years of remodeling and modifications. Yet, as classical scholars and designers have long pointed out, interior ornament and detailing most effectively reinforce the proportions of rooms and give spaces a sense of scale. "The house looked awful," recalls the wife. "But you could see that it had potential."

In their attempt to breathe new life into the residence, Metzger and Christiano were helped by the gracefully proportioned structure that was constructed in 1924. "The bones of the house gave us our inspiration," says Metzger. The house was designed by Waddy Wood, a Washington architect who was responsible for some of the city's victory arches, inaugural stands and public buildings. Yet this particular villa revealed a softer, more regional spirit than many of the city's classically patterned buildings. Its discreetly atmospheric Mediterranean-style architecture, with stucco walls, stone quoining, red-tile roof, arcaded sunroom, French doors and large windows facing a garden, shows more of an affinity with sunny resort towns than with crowded city streets.

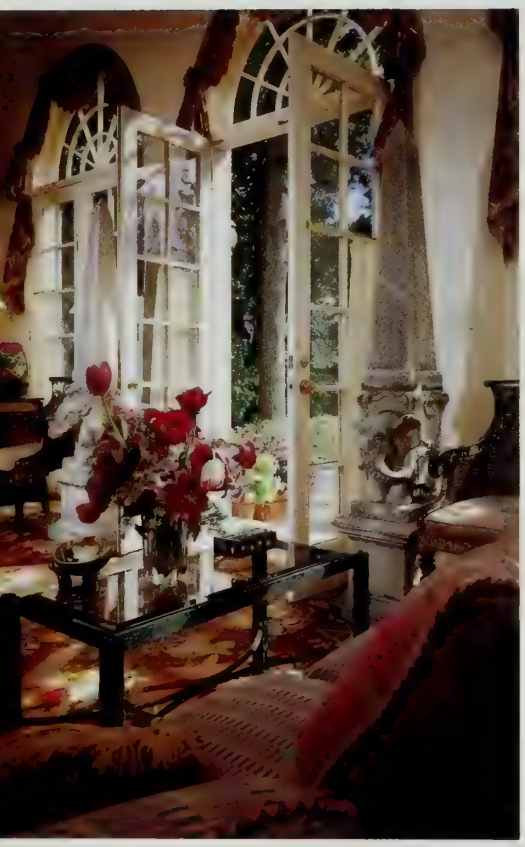
ABOVE: "Upholstered walls of satin and elaborate window treatments further enhance the opulent and dramatic character of the dining room," explains Metzger. All fabrics from Clarence House. Marvin Alexander chandelier.

For years the couple had lived in Potomac, Maryland, outside of Washington. When their children had gone off to college, they realized they had had enough of the country. They like to entertain often and have an active interest in politics. "We're both from New York," she explains, "so we wanted a city house."

A city house is understandably more contained than a country house. Many of the city residences that appeared in the late nineteenth and early twentieth centuries are symmetrically organized rather than casually extending out into the landscape. Here the entrance hall is aligned on an axis that leads directly through the house to a door opening onto the rear garden. Intersecting the space is an entrance gallery forming a cross axis between the living room on one side and the dining room on the other. This sort of symmetrical order, in which the rooms are spacious and discrete, responds well to the more formal life of the city.

Metzger and Christiano accentuated the classical feeling inherent in the overall plan of the house by giving the entrance gallery added symbolic weight: Doors and arches are trimmed with *faux-marbre*, while the walls deftly deceive the eye with their *faux*-stonework. Benches in the style of Thomas Hope, a leading furniture designer of the Regency period, and Empire consoles further establish the gallery's grand aura. The living room and dining room

The couple like a degree of formality, but they also wanted spaces where living could be more relaxed.



ABOVE: "We wanted to have an outdoor feeling in the sunroom while maintaining the formality of the house's principal rooms." Florian Papp cabinet and 19th-century English elephant obelisks. Clarence House sofa fabric and chair suede. Drapery fabric from Brunschwig & Fils.

RIGHT: "The master bedroom is light and friendly," notes Metzger. "We reinforced the feeling by using silk balloon shades, chintz draperies and patterned carpets. However, the husband wanted antique furniture with strength, pieces that weren't frivolous." The Sheraton-style armchair is from Hyde Park Antiques. Louis XVI urns from Marvin Alexander on the Kentshire English porcelain mantel.

evoke a similar presence through their scale and architectural detail. Yet the living room's plush sofas and bergères suggest an elegance rendered in a comfortable manner. The dining room, with its upholstered walls of satin and its shimmering draperies, Russian dining chairs and Empire crystal chandelier, affirms the importance of tradition. "This is tradition with style," Metzger emphasizes.

"The scale of the house is enormous," says Christiano. "It made European furniture necessary." "But I didn't want gilt or grandmotherly-looking things," the husband says. "The house is stately and we're fairly young, and we didn't want it to look too old." Responding to this direction, the designers combined French Empire and English Regency and other pieces from the nineteenth century with a well-chosen selection of lighter furniture from an earlier age. "As long as the furniture was not too curlicued," Metzger says, "it was fine." He adds, "You can't take the identity away from the owner. You work with it."

The couple like a degree of formality, but they also wanted certain spaces where living could be more relaxed and intimate. Thus the house's smaller rooms, such as the library, a cocoonlike study, and the sunroom, offer the requisite variety of settings. A separate study for the husband, converted from a coat closet on the ground floor, is surfaced with pine paneling and furnished with nineteenth-century English pieces. It is very much like the "cabinets" that came into use in châteaus and manors in the early 1600s, when closets next to bedchambers were often outfitted as private work areas.

Another well-defined space, the sunroom takes on a casual aspect that one associates with enclosed porches. Walls have been given a trompe-l'oeil finish of stone and floors are paved in limestone, to make the room appear reclaimed from the outdoors.

One of the most striking transfor-

continued on page 178





Czar Nicholas I's Cottage Palace

Gothic Jewel of the Imperial Family Outside St. Petersburg

TEXT BY PETER LAURITZEN PHOTOGRAPHY BY KARI HAAVISTO



THE BETTMANN ARCHIVE

Known as the Iron Czar, Nicholas I of Russia (left) was a harsh ruler who established the Russian secret police. Yet in his private life he was a devoted husband who created Alexandria Park and its Cottage Palace in honor of his wife. BELOW: The Gothic Revival mansion—a "cottage" by royal standards—became the family's favorite summer retreat. Built in 1826–29 as part of the Peterhof complex outside St. Petersburg, it features delicate ironwork tracery and stucco trim. Altering the tripartite symmetry, a dining wing, at right, was added in 1842.

OPPOSITE: Adam Menelaws, the English architect responsible for the design of the Cottage Palace, also planned its interiors around his interpretation of a Gothic cathedral crossed with an English country house. White plasterwork leads the eye upward throughout; in the Grand Drawing Room, the ceiling was modeled on a cathedral rose window. At left is an arched door to a display cabinet. INSET: A French clock, made in 1834, replicates the west façade of Reims cathedral.



OF ALL THE CZARS of Russia who once reigned at St. Petersburg, Nicholas I often seems the least distinguished. And yet he probably did more than any of his predecessors or successors to give his capital the stamp of architectural distinction that makes today's Leningrad one of Europe's most beautiful cities. We owe him many of the white-columned neo-Palladian palaces, public buildings and squares designed by Carlo Rossi—rumored to be Nicholas's half brother, the illegitimate son of the emperor Paul and a Neapolitan ballerina. It was Nicholas who first opened the legendary Hermitage art collections to the public; it was during his reign that the massive gilt dome of the Cathedral of St. Isaac rose to dominate the St. Petersburg skyline just as its prototype at St. Paul's had earlier become identified with London. Nicholas's era opened and closed with two of the most memorable and indeed fateful episodes in modern Russian history. The Decembrist revolt, which marked his accession in 1825, remained a staple of anticzarist history and propaganda throughout the Soviet period, while the Crimean War, at the end of his reign, gave Victorian England the excuse for an epoch-making moral crusade that encompassed both the Charge of the Light Brigade and the legend of Florence Nightingale.

When in 1841 the forty-five-year-old czar visited England, Queen Victoria wrote: "He is certainly a *very striking* man, still very handsome, his profile is *beautiful*, and his manners most dignified and graceful . . . but





Empress Alexandra Feodorovna's study, next to her bedchamber, reflects a turning away from late-18th-century splendor; the personal possessions highlight a family feeling rather than a formal one. "We both were truly happy only when we found ourselves alone in our apartments," she once wrote. Rich woods—including the grape-patterned window surround by master carver Vassili Zakharov—accentuate the rural flavor.

BELOW: Each of the Gothic Revival chairs in the dining hall is carved with the sword-and-rose emblem of the empress, which became the symbol of the house itself. The sideboard's plates were also inspired by rose windows; the glassware is of a rare shade produced expressly for the royal family.



BELOW: The dining room extension was added in 1842, soon after the marriages of the czar's two eldest children—there were seven in all—and the birth of his first grandson. The work of German architect Andrei Stakenschneider, the hall has a less intricate look than the rest of Menelaws's creation.





ABOVE: The czar's office, or council chamber, was visited daily by cabinet ministers and advisors. Its furnishings are almost severe in comparison with the romantic mood of the rest of the estate. Dutch maritime scenes are from the collection of Peter the Great; busts are of Nicholas's immediate family.



ABOVE: The czar's marble-topped washstand was equipped with cold running water and laid out with porcelain from the imperial factory at St. Petersburg. Two of the lithographs recall episodes of the Russo-Turkish campaign of 1828, which was fought at the time the Cottage Palace was being built.





The most elaborate of the vaulted rooms on the third floor, the czar's naval study opens onto a terrace from which he enjoyed views over the Gulf of Finland. The czar used the brass telescope on his desk to follow fleet maneuvers around the island of Kotlin, which Peter the Great had established as a naval base; also on the desk is a silver megaphone Nicholas used to address his troops. Swags of fabric draping the wall are actually trompe-l'oeil frescoes by Giovanni-Battista Scotti. *Photographs copyright © 1990 by Kari Haavisto, from* Russian Houses, *by Elizabeth Gaynor and Darra Goldstein, to be published in 1991 by Stewart, Tabori & Chang.*

the expression of the *eyes* is formidable and unlike anything I ever saw before." In Russia he had the reputation of a terrifying martinet, "Nicholas the Stick," whose decisiveness and dictatorial determination could overcome insurmountable obstacles. When a fire ravaged and gutted the vast Winter Palace in 1837, the czar simply announced that he would move back into the house within a year and assigned the herculean task of restoring it to the imperial army's limitless supply of serf-soldiers.

The Cottage Palace, which Nicholas built at Peterhof in the year following his accession for his beautiful Prussian wife, Alexandra Feodorovna, comes as something of a surprise and a revelation in the life of a man who, perhaps more than any of his predecessors, lived up to the title Autocrat of All the Russias. The small Gothic Revival building took three years to complete and eventually became the czar's favorite summer residence. In many ways it belongs to the category of pleasure pavilions such as those that Nicholas's grandmother Catherine the Great scattered in the parks of her estates at Oranienbaum and Tsarskoe Selo. Following Catherine's preference for the work of foreigners, Nicholas chose an English architect, Adam Menelaws. Once the Cottage Palace was under way in 1826, Menelaws turned to designing the largest Egyptian Revival bas-relief ever executed, for the Egyptian Gate at Peterhof; in 1828 he built an elephant house in the Turkish style for the park at Tsarskoe Selo.

But the Cottage Palace is not merely a folly. It reflects a certain royal hankering after the cozy, the gemütlich. The three generations of czars that succeeded Nicholas I, down to the end of Romanov rule in Russia, seem to have had a horror of the immense spaces and endless enfilades of the imperial palaces, both in the country and in the capital. The fact that none of the following czars—Alexander II, Alexander III or even the last czar, Nicholas II—much cared to live in the Winter Palace, the Catherine Palace at Tsarskoe Selo or the Great Palace at Peterhof preserved all three of these monumental eighteenth-century masterpieces from that mania for redecoration and improvement that characterizes so much "Victorian" taste.

The Cottage Palace has only three floors. The Grand Drawing Room on the ground floor has a bay of three large windows looking out in the direction of the Gulf of Finland. The lacy plasterwork tracery of the ceiling and the frieze of Gothic arches that hang from it like tassels are typical of the finely executed details of Menelaws's interiors. This same delicacy is extended to the white wrought-iron porches that stretch across the principal bedchamber and the small study flanking the Grand Drawing Room. These three rooms are the nucleus of the house, with a similar three on the floor above them. On the second floor each has its own balcony, and there is a covered terrace above the upper drawing room

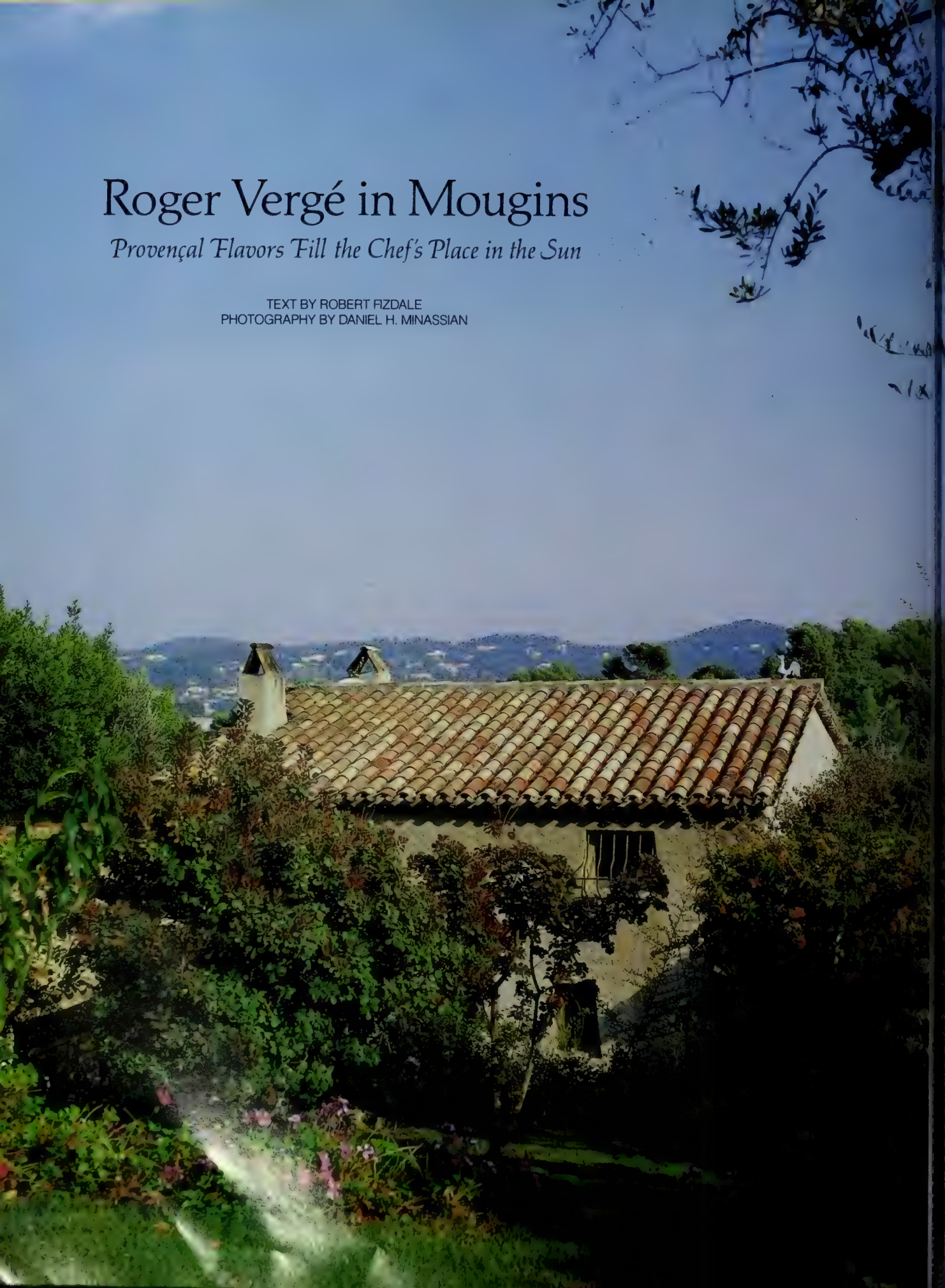
continued on page 175

The Cottage Palace comes as something of a surprise and a revelation in the harsh life of the "Iron Czar."

Roger Vergé in Mougins

Provençal Flavors Fill the Chef's Place in the Sun

TEXT BY ROBERT FIZDALE
PHOTOGRAPHY BY DANIEL H. MINASSIAN

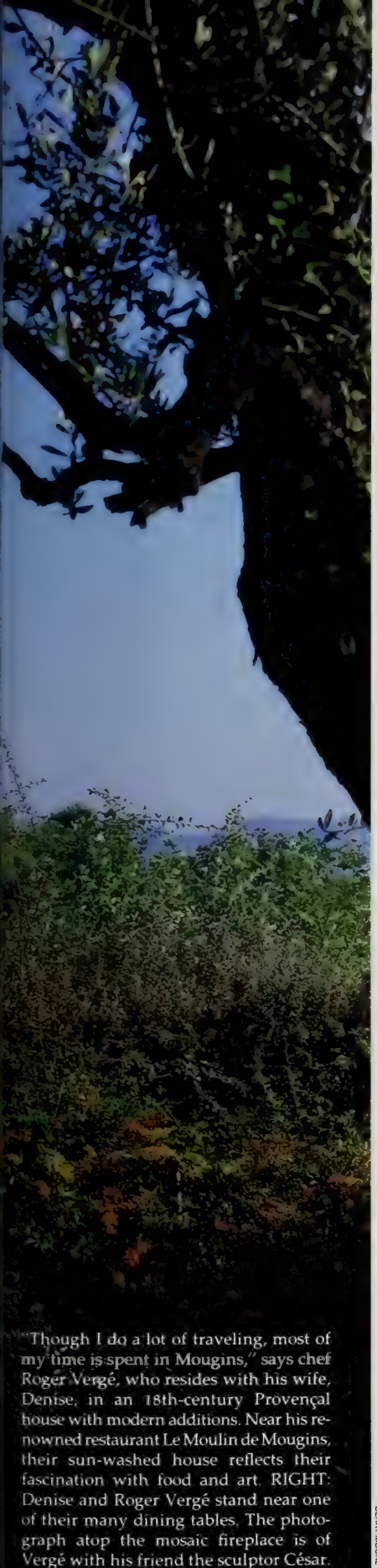


BEAUTIFULLY SITUATED between Cannes and Nice—and about a thirty-minute drive from the Nice airport—is Mougins, one of the most picturesque villages in Provence, that blessed land where the sun seems always to be shining, where flowers seem to be more fragrant and fruit tastier than anywhere else.

Picasso lived in Mougins for several years toward the end of his life in a house called Notre Dame de Vie, and was, not surprisingly, the local celebrity. Almost directly across the road from where he lived was an olive mill dating from the sixteenth century that, as late as 1959, was still producing superb olive oil. It is now the domain of the great chef Roger Vergé and his wife, Denise. In 1969 they bought a restaurant built around the millstone, and they appropriately named it Le Moulin de Mougins. Another restaurant, L'Amandier, and the Roger Vergé Café in Monte Carlo followed, accompanied by two cooking schools and several boutiques where items from produce and preserves to tableware and furnishings are sold. Le Moulin de Mougins has been awarded all the stars a French restaurant can garner, and has welcomed most of the stars of the silver screen who come to the Cannes Film Festival each year in the hope of receiving awards of their own.

"We opened in June, and within three weeks we'd filled the place—we'd thrown a party and all our friends came to see what we did," Roger Vergé says. "With all the festivals, summer is high season in Cannes. Politicians, actors, musicians, artists and vacationers all come. A few years ago, James Coburn spent six weeks at the Moulin while shooting a film."

Although Vergé was born in Commentry in central France, when he came to Mougins he lost his heart to Provence. "One day you have to stop somewhere," he muses. "I love to travel, but I need my own place





"Though I do a lot of traveling, most of my time is spent in Mougins," says chef Roger Vergé, who resides with his wife, Denise, in an 18th-century Provençal house with modern additions. Near his renowned restaurant Le Moulin de Mougins, their sun-washed house reflects their fascination with food and art. RIGHT: Denise and Roger Vergé stand near one of their many dining tables. The photograph atop the mosaic fireplace is of Vergé with his friend the sculptor César.

DERRY MOORE



where it's warm and sunny and I'm surrounded by friends." Since settling there, he has not only succeeded Picasso as the local celebrity but has become the epitome of the Provençal: genial, welcoming and full of gusto for the pleasures of life.

Vergé had, of course, completed the rigorous apprenticeship that all French chefs undergo—in his case in Paris at the Tour d'Argent and the Plaza Athénée. "I started my training at twenty, and when I felt I'd learned enough, I traveled—always following the sun," he says. Wanting to see the world, he worked in North Africa and Kenya, visited Nigeria, Zimbabwe and Jamaica, and then headed back to France to work at Le Club in Cavalière on the Côte d'Azur. Little by little he created what he calls the Cuisine du Soleil. "I've been influenced by the foods of the tropical countries where I've spent time," he

The living room is divided into areas for a variety of activities and "much conversation." An Art Nouveau majolica jardiniere serves as a focal point. Near the staircase is a painting by Roger Mühl of Vergé at Le Moulin de Mougins. The wrought-iron console holds a collection of coffeepots manufactured by the Vergés' friend Umberto Alessi. Beyond the arch, a painting of the port of Toulon presides over several small tables arranged in bistro fashion.

Roger Vergé's creativity is by no means confined to cooking.

says, explaining the moniker. "I use the herbs, spices and sun-ripened vegetables of Provence." It was when he finally opened his own restaurant that he was able to give free rein to his creativity. Vergé reinvents his menu every day depending on what his gardens and the local markets have to offer. Thanks to the benign climate of the south of France, the herbs, vegetables and fruits are usually from his own garden and orchards, even in winter.

Each morning in the courtyard behind the Moulin, the delivery trucks of the butcher, the fishmonger and the cheese merchant arrive to give him first pick of what he describes as "the choicest meats, the freshest fish and some of the most remarkable cheeses to be found anywhere." With an unerring glance, sniff and poke, he chooses the best of the best for his gourmet clientele. "The first rule of good cooking," he says, "is always to use the best possible ingredients available. If you're not willing to take the time and trouble to do that, then don't bother to cook. Invent and invent again. Add a touch of this, a drop of that, a pinch here, a soupçon there." Vergé has the passion of a missionary to convert the world to a life of good eating. "I want everyone to eat well," he says. "Otherwise I wouldn't cook."

The Vergés' residence, an eighteenth-century house with modern additions, is just a short drive from the Moulin in the hills of Mougins. There, Roger Vergé's expansive nature and his wife's taste and flair are very much in evidence. While their house may be luxurious, it is an informal, sprawling place that blends perfectly into Provence's landscape of stone houses and pink-tiled roofs, of rose gardens and bougainvillea, of chrysanthemums, impatiens and geraniums, punctuated by the vividly green exclamation points of carefully shaped cypresses and the gnarled question marks of ancient olive trees. A dazzling white flagstone path leads past the swimming pool sparkling in the sunshine, which offers a spectacular view of the Mediterranean on one side and the mountains on the



"Most of the furniture and objects in the house were found on my wife's expeditions to antiques dealers and *brocanteurs*," Vergé says. "The interior design of the house is always changing and evolving as she finds new things, and the decorative pieces give us a great deal of pleasure." The couple's collection of barbotine ceramic water pitchers, made by Jérôme Massier of Vallauris, is displayed on brightly painted shelves in the kitchen.

other. Beyond the swimming pool is a two-story poolhouse with a kitchen as completely equipped as anyone could wish for and an area for al-fresco dining.

In the main house, sunshine pours through sliding glass doors, enhancing the bright Provençal colors and the Vergés' eclectic collections. "My wife is the source of most of the artwork and objects," Vergé explains. "She buys for the Roger Vergé boutiques, and along the way she often finds a few things for us." Open shelves in the kitchen display their collection of majolica pitchers, and in the living room, small tables hold their collections of snuffboxes and antique tole coffeepots. Painted Art Nouveau porcelain planters holding potted palms complement Art Nouveau lamps and a mosaic chimneypiece made of tiles and pieces of broken china. Vases made by such artists as Daum and Lalique are always filled with flowers. The Vergés even collect cowboy hats, some in the form of ashtrays, for, like many Frenchmen, Roger Vergé is intrigued by America's Wild West.

Vergé's creativity is by no means confined to cooking. Together he and his wife designed the bedside tables and their extraordinary bed with its fan-shaped headboard made of palm wood. The master bath is all travertine and gold faucets. But upstairs or downstairs, what the Vergés chiefly collect are the paintings and sculpture of the Nice school. "Among our close friends are César, Arman, Farhi and Folon," Vergé says. "César has made the copper pots for Le Moulin de Mougins. It's a tremendous pleasure to be friends with the artists of the region."

For themselves and for the restaurant, the Vergés have commissioned glassware from the Riedel glass company in Kufstein, Austria, and—inspired by an original Dufy drawing Denise Vergé owns—they have had china made for them by the Bauscher factory in Weiden, Germany. As for their numerous tables—"we like to have about twenty places where we can eat," Roger Vergé says—they have tablecloths in floral patterns from Porthault in Rieux in the north of France, always complemented by Denise Vergé's inventive floral arrangements. When the Vergés entertain, they lunch or dine wherever the spirit moves them: inside the house or out of doors, in the sun by the pool or in the shade of an awning, an arbor or a tree. "We have a lot of dinners—we have to think up an occasion, but that's easy to do when you want to have a party," Roger Vergé

"When we have people over, my wife decides where we'll have the meal, and she prepares the table while I cook," says Vergé. In the dining room, a 19th-century oil by an unknown artist hangs above the 16th-century Provençal sideboard. Atop it are antique oil lamps and ceramic eggs by Hans Hedberg. The Art Nouveau-style chairs were made in Florence.



says. "When we entertain, I try to remember what my friends' favorite dishes are, and then I cook them specially for them.

"Every meal should be a festival, a gala occasion," he adds, "whether it's a romantic tête-à-tête, a small family dinner, an informal party for friends or even a business lunch. And I never get tired of cooking."

Indeed, every meal provided by Roger Vergé is a fete, from the moment he greets his guests with a smile to the time they reluctantly leave his table, fully aware that, while there are places in the world where one can eat as well, there is no place where one can eat better. □



"Because we spend so much time around people, our house is a retreat for us," he says. RIGHT: Paintings by Henri Lebasque hang in the master bedroom. The table and chair by the glass door are by J. Adnet. BELOW: The swimming pool is set amid a typical Provencal garden. "I am devoted to and always inspired by nature, sun and plants," Vergé adds.



DERRY MOORE

North Shore Serenity

A Contemporary Long Island Residence Designed for Comfort



INTERIOR [illegible] PAUL DE SANTIS, ASID
[illegible]
PHOTO[illegible]



For a couple with grown children, Michael de Santis conceived a welcoming interior for a spacious contemporary house on Long Island's North Shore. In the living room, a circa 1850 Japanese screen, from Naga Antiques, is highlighted against a background of beige and ivory. Tang-style horse, Chinese lacquered boxes and crystal bowl are from Lorin Marsh.



ABOVE: Elsewhere in the living room, a chinoiserie tole box is set atop a shagreen console from Karl Springer. The pillows on the far sofa are covered in a fragment of 17th-century brocaded velvet.

man to make contradiction end up looking more like predestination. Beginning with the beige-and-white-marble floor near the entrance, there is a sense of spaciousness that remains resolutely friendly throughout. The living room's ivory walls and carpet are intended not only to highlight a six-panel nineteenth-century Japanese screen but, the owners say, "to make people noticeable, too."

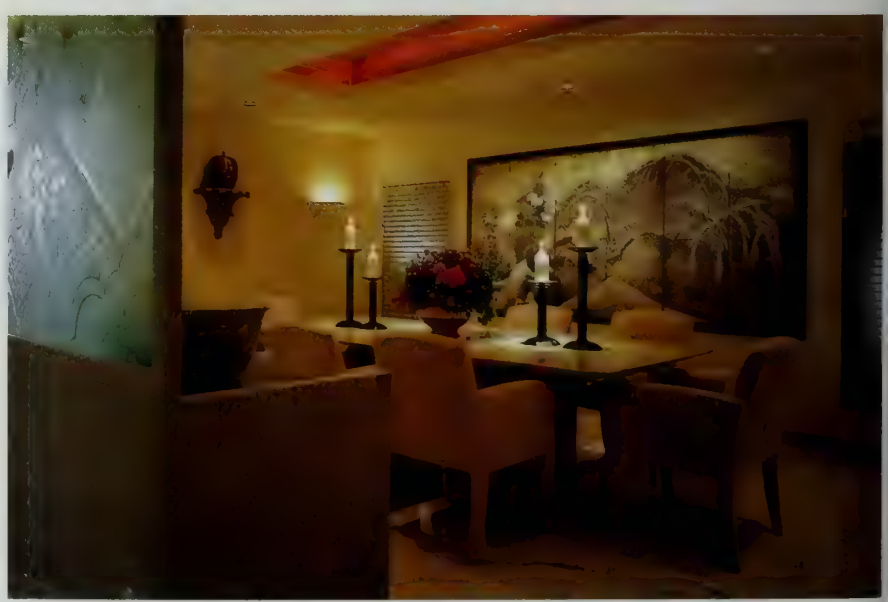
Japanese artworks and antiquities from the couple's collection are displayed in all the major rooms of the 8,700-square-foot house. Their clean lines, says de Santis, make them work particularly well in a contemporary setting. "If you put them in a very traditional room with flower prints, they get lost."

De Santis believes that an interior must remain faithful to its architecture. While the inside of the residence may be softer than its modern wood-sided exterior, the rooms accommodate large expanses of glass, for which the designer devised simple window treatments. "They're easy to

BELOW: A circa 1780 Kano School screen, from Naga Antiques, lends a serene air to the dining room. The alcove, which de Santis compares to a ceiling dome, is lined with tea paper from Gracie. Karl Springer dining table and candlesticks. Lee Jofa velvet. OPPOSITE: Light filters through a panel by Dennis Abbe.

A FEW YEARS AGO, when asked to design the interior of a large contemporary house on Long Island's North Shore, Michael de Santis was presented with not so much a mandate as a paradox. On the one hand, the owners, a prominent cardiologist and his wife, wanted him to create a feeling of comfort and intimacy, a welcoming place for the frequent visits of their grown children. "I wanted to make a small house out of a large house," says the wife. On the other hand, she felt the need to "unmuddle," to push away some of the clutter that had accumulated over the years in the family's former residence in Scarsdale.

Michael de Santis proved just the





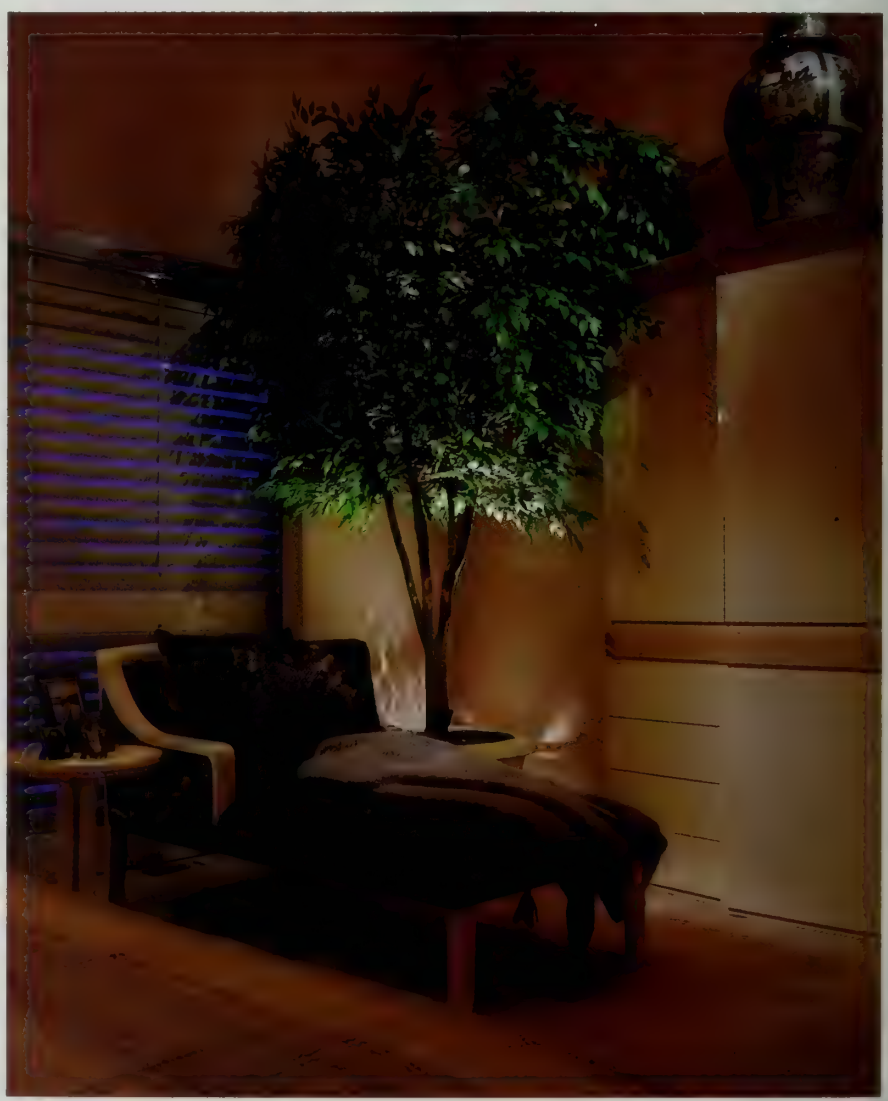
operate," he says, adding that he deliberately allowed them to "fall into the background." The house's angular structure is further set off by the rows of banked ceiling lights in the double-height living room and master bedroom—lights that, according to the owners, give it a more "filled-in" look at night. Working with architect Brian Shore, de Santis discovered he enjoyed the chance to modify blueprints instead of existing structures. "It's very nice when you start from day one," he says.

The sense of uncluttered informality is continued in the dining room, where a table finished in coral stone stands between a circa 1780 Japanese screen and a heavily carved glass panel that artist Dennis Abbe says was inspired by an obi. Abbe calls his nearly opaque creation *Floating World*, but if any part of the house seems to float, it is the space above the master bedroom, a loft study whose palisander wood deepens the warmth provided by the soft rosy tones below. De Santis designed the master bedroom's bird's-eye-maple bed and night tables himself. "I think that's where you find the difference between an interior designer and an interior decorator," he offers. "To me, a decorator makes things pretty, while an interior designer designs, say, crown moldings, baseboards, floors, closets, doors. I always tell my clients that everyone can buy pretty furniture—it's what you do around it that brings it all together."

De Santis describes the master bath as "a major fantasy." Its carved glass panels (also by Dennis Abbe), painted glass ceiling and mirrored walls give it a franker kind of glamour than the understated bedroom adjoining it. "There are so many baths in the house that you can do different things with each of them," says the designer. Downstairs, for instance, is the "cabana bath," adorned with red, black and white tiles and fixtures that complement the black-and-white floor on the lower level and the palette in what de Santis calls the "high-tech" lounge with televi[illegible]on and bar.

The owners came to Michael de Santis because they associated him with "simple elegance." Having seen his work over the years in houses and magazines, they had reached the point where they could pick out what he did even before seeing his name. His quiet, low-key personality is not only reflected in his work but proved a major asset in a collaboration that lasted well over a year—and has recently been resumed: De Santis is currently designing the couple's pied-à-terre in Manhattan.

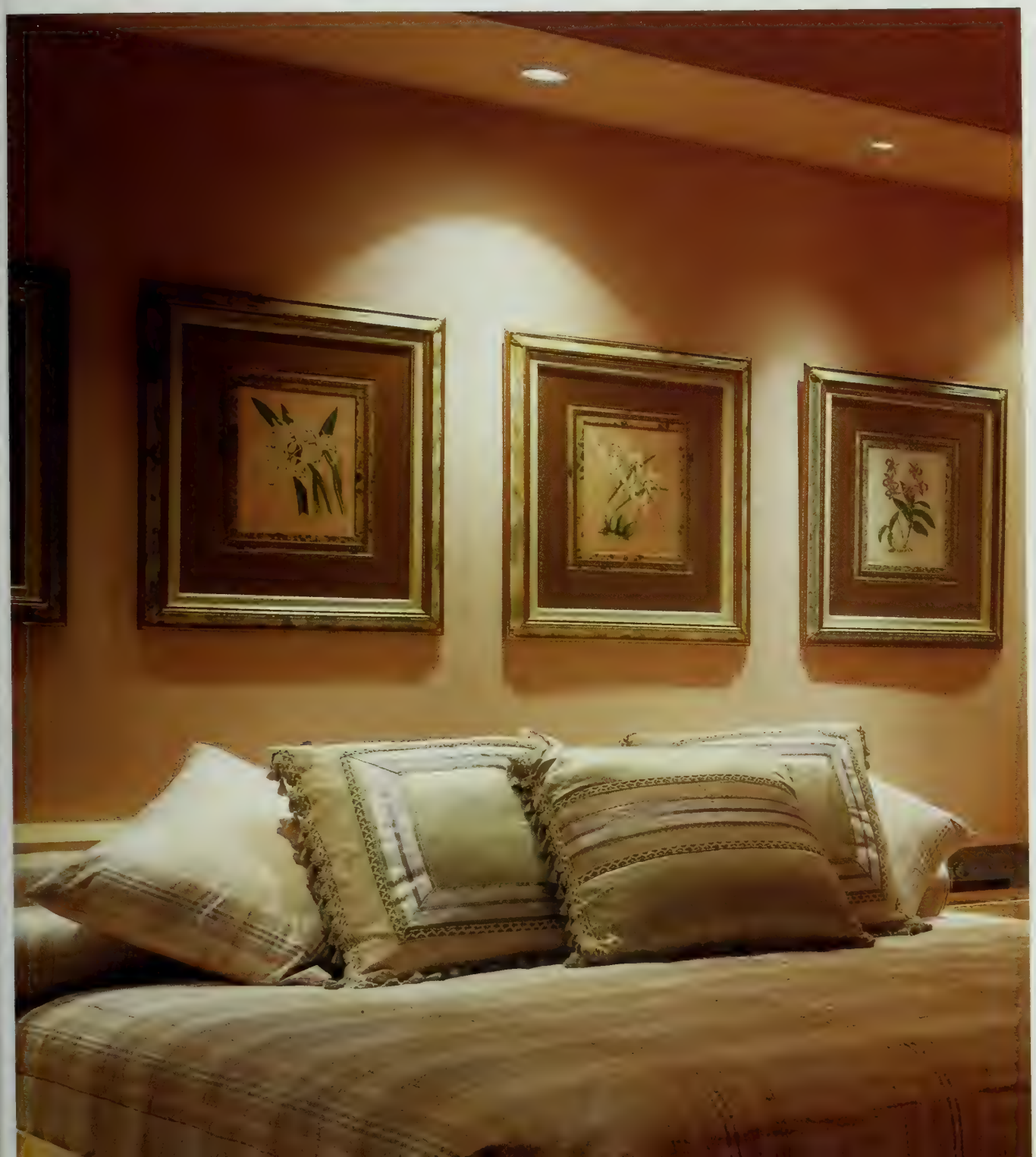
Eudora Welty once wrote that beauty arises from a desire "to act inevitably." It would seem to be one of de Santis's working rules. Ask him if anything went wrong in the course of the project, what ideas misfired on the first try, and he'll answer with a smile, "That never happens." □



"My interiors are not opulent—they're more played down," de Santis explains. "I think that's the trend today." In the master bedroom—like the living room, a double-height space—he incorporated warm tones and clean-lined furnishings. Beside the chaise is a storage and entertainment unit by the designer. Scalamandré wall fabric.

De Santis believes an interior must remain faithful to its architecture.

De Santis, who worked with architect Brian Shore on the plans for the house's design, is now decorating the couple's apartment in Manhattan. BELOW: A collection of late-19th-century English flower prints, from Lorin Marsh, is arrayed in the master bedroom. Bed and pillow fabric is from Manuel Canovas.



Antiques: Art Déco Glass

Exercises in Crystalline Geometry from the 1920s and 1930s

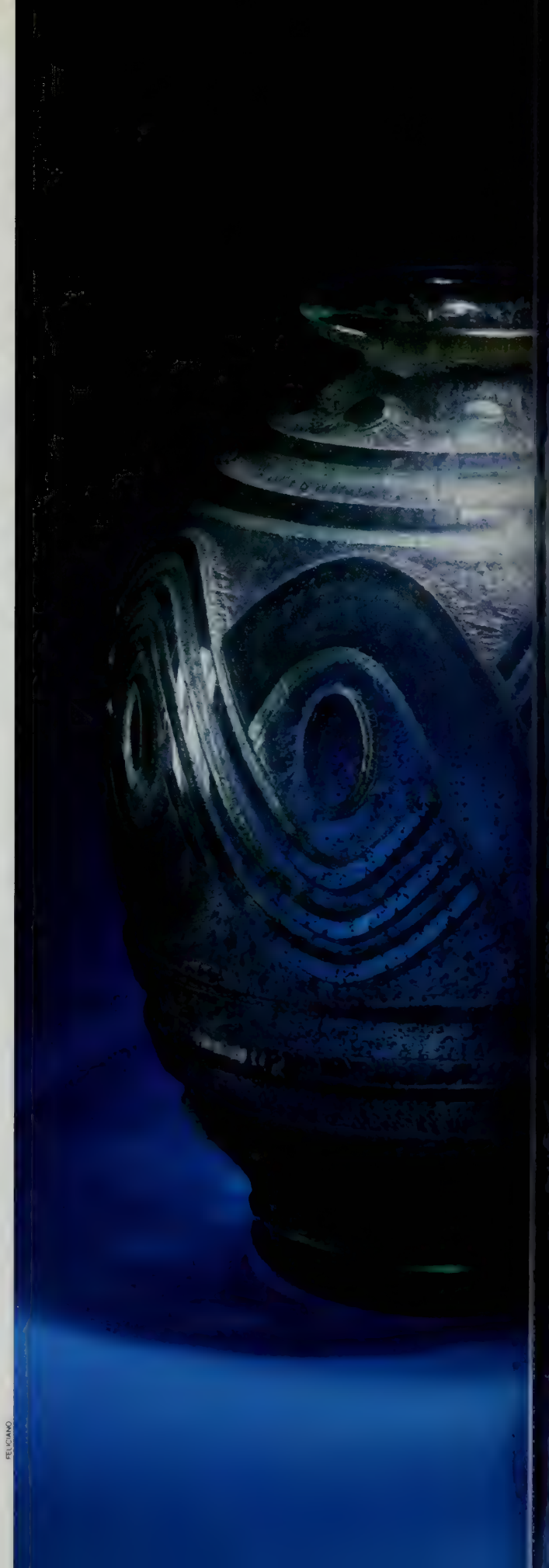
TEXT BY ANN E. BERMAN

ART DÉCO HAS BEEN CALLED "the last truly sumptuous style." It flourished in the heady aesthetic climate of the 1920s, joining the streamlines of the machine age to the prevailing design influences of the day—Cubism, the Orient, tribal Africa, the Ballets Russes. Out of this confluence came a simplified geometry and stylized iconography of lightning bolts, maidens, animals and bold repeating patterns that, when applied to translucent art glass, produced some of the most memorable decorative objects ever conceived.

Nowhere was this spate of creation more fruitful than in France. Centered in the historical glass centers of Paris and Nancy, production flourished during the decade 1920–30 as makers rose to new heights of artistic genius and technical skill. Although the period is probably best known for the delicate frosted shimmer of Lalique, scores of other French glassmakers produced very different looks using massive crystalline geometry, deep opaque colors or almost brutal Cubist modeling—each one equally valid and beautiful in its interpretation of the Déco mystique.

All of these variations were on display at the 1925 Exposition des Arts Décoratifs in Paris, the most important contemporary event in the world of art glass and the inspiration for the name Art Déco. All of the major French glass designers were out in force, exhibiting their gleaming wares in the many pavilions and galleries. At the time, a strong showing simply meant visibility, prestige and more sales in France and abroad. But in retrospect, such participation ensured a secure place in Déco glass history: For today's scholars, dealers and collectors, the exposition serves as a living museum reference for all that was most original in art glass during the period.

René Lalique, the former Art Nouveau jeweler turned



Acid-etched patterns against a frosted ground were a characteristic feature of pieces made by the Daum glassworks, a family firm active since 1875 and one of the most important companies to produce original designs. In keeping with the taste of the period, Daum pioneered greater simplicity in design after 1911, with geometric motifs dominating postwar creations—generally colored glass in shades of amber, blue and green. *Irises Vases*, Daum Frères, France (Nancy), circa 1925. Glass; [illegible] high, 16" high. Primavera Gallery, New York.

FEUCHAO



Lalique's genius lay in his incomparable design abilities and in the quality of his molds.



Biskra Vase (below, far left), René Lalique, France, 1932. Glass; 11½" high. Nature in its varied manifestations found glorified expression in the diverse and occasionally colored works of Lalique. Shayo Gallery, New York.

Poissons Vase (below left), René Lalique, France, 1921. Glass; 9½" high. Fish appeared on many vases designed by Lalique, a tireless creator whose influence and output are virtually unparalleled. Shayo Gallery, New York.

Vase (below), Marcel Goupy, France, circa 1925. Enameled glass; 7¼" high. Gracefully executed motifs often adorned the vessels of Goupy, who personally supervised the blowing process. Lillian Nassau, New York.



FELICIANO



ABOVE: *Vase*, Muller Frères, France, circa 1925. Glass, mica and silver foil; 6¾" high. Expert glass carvers, the Mullers continually investigated new decorative techniques. Macklowe Gallery & Modernism, New York.

glassmaker, triumphed in 1925 with an entire pavilion all to himself. His starring role at the exposition was due not only to the beauty of his glass but to the sheer magnitude of his operation. While some other makers laboriously hand-blew and finished a small number of individual works in their studios, Lalique founded a factory at Wingen-sur-Moder near the German border, employing an elegant form of mass production.

Soon after World War I, Lalique's special "double-jawed" molds began to turn out a large number of pieces in *demi-cristal* (more malleable and less costly than pure lead crystal). Although many of these molded works were hand-finished, a piece of Lalique glass is technically considered a multiple. (The exceptions are the small number of unique pieces he created by the lost-wax method.) Lalique's genius lay in his incomparable design abilities and in the excellent quality of his molds, which lent themselves particularly well to his characteristic high-relief motifs—often stylized animals, nymphs or repeating decorative patterns, in clear or opalescent finishes. The appealing style was frequently imitated at the time, chiefly by Marius-Ernest Sabino, whose Parisian glassworks also had a substantial output. Examples by Sabino are regarded as less subtle and not as finely made as those by Lalique.

In contrast to Lalique and Sabino, Maurice Marinot was a lone artisan who sometimes took a year to complete a single piece. Yet this onetime Fauve painter, who turned to glassmaking around 1911, was one of the greatest influences on Art Déco art glass. The characteristic thick-walled, massive look of so many works of the period was a Marinot innovation. To these heavy, sculptural shapes the artist added complicated internal decoration of air bubbles, or tints and streaks caused by the introduction of metal



FELICIANO

ABOVE: *Vase*, Aristide Colotte, France (Nancy), circa 1925. Crystal; 6¾" high. A jeweler and glass engraver turned master glass cutter, Colotte carved the shapes of his designs from blocks of crystal, using prolonged acid baths and cutting and grinding tools. Pure transparency was achieved without the use of molds. Macklowe Gallery & Modernism, New York.

oxides, sometimes sandwiching similarly treated layers between those of clear glass for yet another effect.

In an updated and expanded use of a technique first used in seventeenth-century Europe, Marinot repeatedly dipped heavy, cumbersome pieces into dangerous hydrofluoric acid baths, which ate away at any unprotected glass surface. By covering certain areas with an acid-resistant substance, he created a striking contrast between smooth raised glass and the textured, acid-etched motifs. With every piece, Marinot pushed his medium to its limits, often breaking a heavily worked vessel at the last moment, but always starting over again in relentless pursuit of an envisioned effect. "It is each time a fine battle," he wrote, "a

continued on page 178

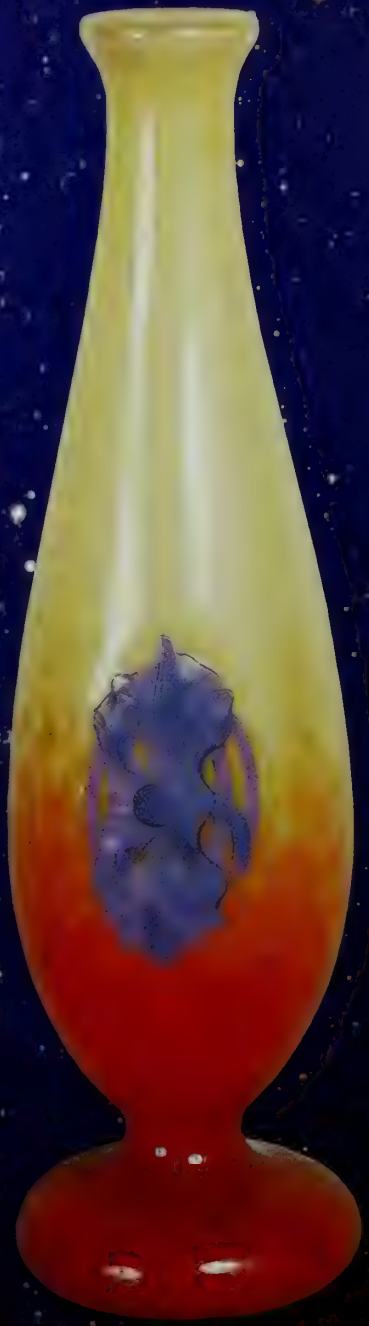


FELICIANO

'GHT: *Vase*, Verrerie d'A.. Degué, France, circa 1926–29. Glass; 20" .. The Degué glassworks closely assimilated the designs of competitors s.. as Daum and Schn..der. In a popular type of glass commercially lau..ched by Daum, metallic oxides were trapped between layers to create strea.. of color. Ba.. ..rdner Associates, Ltd., New York.

Vase (below), Maurice Marinot, France, 1924. Glass; 18" high. "To be a glassman . . . is to produce an order of simple lines . . . by means of a rhythm which matches the life of the glass itself," said the acclaimed Marinot, whom some regard as the greatest modern glassmaker. Galerie Félix Marcilhac, Paris.





Vase (above), Charles Schneider, France, 1932. Glass; 16" high. During the early years of the 20th century, Schneider studied at the Ecole des Beaux-Arts while freelancing at the Daum workshop as a modeler. The cutting of glass and cameos fascinated him and directed his life's work. Schneider's glasshouse ceased activity in 1935. Galerie Félix Marcilhac, Paris.

Gardens: The Water Music of Vann

A Gertrude Jekyll Landscape in Surrey

TEXT BY ELIZABETH LAMBERT
PHOTOGRAPHY BY DERRY MOORE

DEEP IN THE Surrey woods, down a potholed lane, there is a house so remote that it would seem to be known only to the deer that nibble its roses. Not so. Architectural historians know Vann as the house the Arts and Crafts Movement architect William Douglas Caröe designed for himself. And garden historians know Vann for its water garden, designed by Gertrude Jekyll. Today, eighty years later, some trees have fallen, plants have come and gone, but the garden is still true to the Jekyll spirit.

Nobody explains that spirit better than she did, for the lady had a way with words, and to those who sought a tidbit of her vast knowledge she often replied, "Read my books."

Of a pool in the forest she wrote, "It would be an ill deed to mar its perfection by any meddlesome gardening. The most one could do in such a place, where deer may come down to drink and the dragon-fly flashes in the broken midsummer light, would be to plant in the upper ground some native wild flower that would be in harmony with the place but that may happen to be absent."

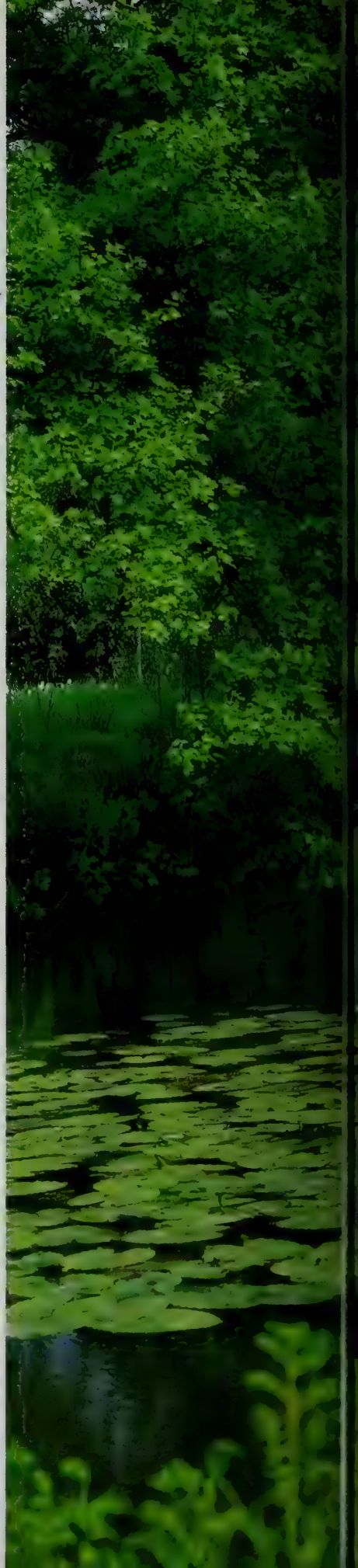
For woodland gardens, rather different from nature's untouched beauty, she confessed to a controlled bit of meddling, but advised that the "simple charm" of woody places should not be "muddled and spoilt by a reckless planting of garden refuse . . . made to look lamentably silly by the planting of a nurseryman's mixed lot of exotic Conifers."

Instead, she allowed the woods to dictate their own future. She would look for the best trees and good combinations of plants already there, then thin out around them to make the picture clearer. As she put it, she would "appeal to the little trees themselves and see what they had to say about it."

Gertrude Jekyll was a friend and neighbor of the Caröes', and her house, Munstead Wood, was only four miles away, an easy journey by pony trap down the Surrey lanes. The Caröes designed most of their garden themselves—yew hedges, rose beds and a tennis court, all typically Edwardian—but for the stream at the back, they turned to their neighbor for advice.

It was a three-way collaboration. Caröe drew the plans, his wife, Grace, contributed her own wide knowl-





Vann, the Surrey home of Martin and Mary Caroe, is the setting for a noted water garden designed by Gertrude Jekyll. LEFT: Oil-seed rape in full flower contrasts with a stream edged with water-loving plants like marsh marigolds, Rodgersia, *Iris pseudacorous* and royal ferns.



Water lilies drift on a man-made pond. While Vann perpetuates the fame of Martin Caroe's grandfather, Arts and Crafts architect William Douglas Caröe, the gardens are an enduring tribute to Jekyll, who lived nearby.



edge of horticulture, and Jekyll offered a lifetime of experience and supplied the plants. It is not entirely certain how she designed the garden, but she would probably have followed al[most] the advice she gave in her books, m[aking] the stream even more pictur[esque] by adjusting its course, plotted a p[ath] that would cross and recross it, an[d] planted the banks for planting [over] all.

Within [the] trees and water she [was] guided her "flowery inci[dents] "in drifts rather than in patches," white woodland flowers to emphasize the light filtering through the trees, and probably only pale yellow and white primroses under oak trees, to increase the effect of greenish light coming through the new oak leaves of spring. She has been called a horticultural Impressionist, and rightly so, for she was trained as an artist and used color to define light and shade the way a painter uses pigment.

Her lists of the plants that provided the color at Vann survive. She

"The intention is still always the same," wrote Jekyll, "to try and make a beautiful garden-picture." A saucer magnolia in a splendor of bloom forms a backdrop for clematis scrambling over white viburnum. In the foreground, bluebells, narcissus, fritillaries and Queen Anne's lace rise out of the long grass.



Forget-me-nots, interspersed with roses and cowslips, create the "attractive disorder" the Caroes sought, to offset the formality of clipped yews. Spirea arches toward a hedge that defines the basically square area. The setting illustrates Jekyll's emphasis on the effectiveness of a background of dark trees.

specified irises, hostas, primulas, fritillaries and some that are a mystery because the writing is illegible. Most of those plants and many more are still there today, thanks to the care of Martin Caroe, the third generation of the family to live at Vann, and his wife, Mary. The house became their family home in 1970. By then the war years had taken their toll and gardening help was hard to find. "It was time to switch to Do It Yourself," Caroe says.

Enthusiasm was plentiful, but time was not. Fussy rose beds had to go, and formal areas near the house were simplified to facilitate mowing. Some changes solved the problem of badgers that ate espaliered pears, and deer that would "eat one leaf off everything, then move on to all the pansies, apples and roses," according to Mary Caroe. "We got bored with feeding all the wildlife in Surrey." Seemingly less tasty foliage plants now predominate.

But the biggest changes are those imposed by recent storms that have

brought down many trees. Each seemed a disaster, but now there are new vistas, and other plants are growing well in the increased light. "At first we were filled with despair," says Martin Caroe. "Now if a tree comes down we think, 'What the hell. What can we do instead?' The important thing in a garden is to keep looking, really looking. As soon as you stop, a garden becomes boring."

They have given the garden new plants, and they have also given it new life. It is open to the public for charity several days a year, and then the entire family pitches in to serve tea and homemade cakes. If it rains, visitors put a bit more in the charity collection box and "rent" family umbrellas and boots. "The price is less if they leak," says Mary Caroe.

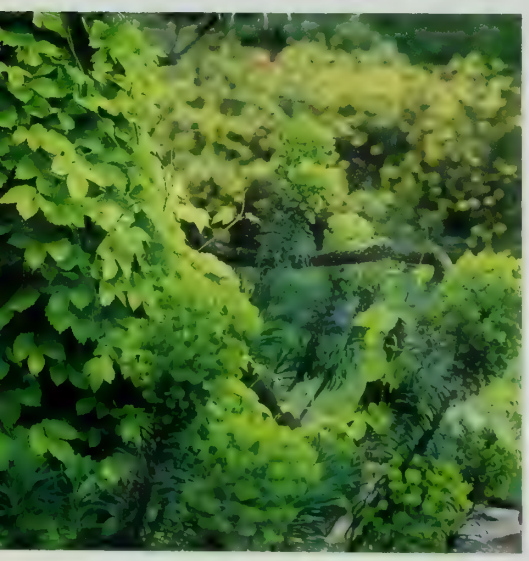
They also have a concert in June for charity, what they call "mini-Glyndebourne." Guests bring their own suppers and picnic on the lawn, some with champagne and strawberries, some with squashy sandwiches and cheap Beaujolais. It is the kind of garden that inspires much affection, and visitors are likely to say, "Oh, but you haven't got any of my pink Queen Anne's lace," and then some arrives with the next mail.

They also have visits from the experts— "the great and the good of the horticultural world," in Mary Caroe's words. "We consider ourselves amateurs, so we're honored. And quite often even they can't identify some of the plants. There's a Philadelphus with exceptionally small flowers, planted by my husband's grandmother. Nobody's got that one yet. And a *Clematis Viticella* that has seeded itself conveniently under the pergola. If the experts at the Royal Horticultural Society can't identify it, it will be named Vann."

Recently the Garden History Society came for a visit and pronounced Vann to be "the most Gertrude Jekyll garden" they had seen. "Quite a compliment," Martin Caroe observes, "but we don't claim to be experts. If it is similar, that is because we have the same feeling for plants in their natural setting."

They do refer to Gertrude Jekyll's planting lists, and the part of the water garden that has always been white—they call it Grandmother's White Garden—they keep white, with a succession of snowdrops, white hellebores, fritillaries, narcissus and lilies. All of these are allowed to multiply and develop into the desired "drifts." It sounds like trouble-free gardening, but it is not. If a purple martagon lily should seed itself among the white, it is dug up and replanted among the purples. If the stream changes course and snowdrop bulbs are washed down into the water, they are rescued and replanted.

That kind of attention explains why Vann is still so much a Gertrude Jekyll woodland garden. Care, yes. Artifice, no. She firmly advocated "so arranging plants and trees and grassy spaces that they look happy and at home, and make no parade of conscious effort."□



LEFT: Near the south wing of the house, which dates back to the late 17th century, the Caroes have combined Euphorbia Lambrook Gold with yellow-leaved ornamental hop, to achieve a symphony of green and gold.

RIGHT: An espaliered apple tree thrives amid cowslips and cuckooflowers, although the lower branches have been nibbled by "the voracious Surrey deer." Cuckooflowers are especially valued because they attract butterflies.





"I wanted it to be a highly personal, eclectic apartment," says Samuel Botero of a Manhattan penthouse he designed for clients who entertain frequently. LEFT: The focal point of the entrance hall is a miniature satinwood cabinet resting on a Chinese altar table from Lorin Marsh. Italian mirror from Objects Plus.



Manhattan Rhythms

New Harmonies for a Penthouse on Central Park

INTERIOR DESIGN BY SAMUEL BOTERO
TEXT BY STEVEN M. L. ARONSON
PHOTOGRAPHY BY DURSTON SAYLOR

"I WENT OUT OF my way—in fact, I went out of every way I could think of—to make my clients' dream come true," says Samuel Botero of the penthouse he designed for a Manhattan couple who had moved from a modern building on the East Side to an Art Déco building on the West. The apartment, overlooking Central Park as it does, has the quality of being suspended barely above the heart of some displaced, unthreatening, deep-green—or, depending on the turning trees, rust-brown—forest.

The penthouse was purchased from a well-known entertainer, who had imposed his own dream on the original layout. Botero's mission was to fade out that dream and fade in a fresh one. He set out to work his accustomed harmonious blend of old and new, of disparate periods, cultures, styles—"perhaps you could call my work eclectic," he smiles. Indeed: In the entrance hall he hung, over a nineteenth-century Chinese altar table, a nineteenth-century Italian marquetry mirror that eclectically reflects the modern painting opposite—John Opper's *Amagansett No. 81*. Then, his

"The fantasy and whimsy of the living room is best represented by William Schilling's *Monkey Courtship* painting, which previously hung in Maxwell's Plum," says Botero. "Its humor truly reflects the owners' sense of fun." Demilune side table from Gracie. Stark antique Persian carpet. Floor lamp from Casella.

Botero set about to work his accustomed harmonious blend of old and new.





"The living room is a warm, inviting space, with various sitting areas in which chamber music concerts are performed," explains Botero. "Except for the Chinese-red accents and the Bakhtiari carpet, the color of the room was kept very soft." Gracie silver tea paper on ceiling. Marvin Alexander European pitcher table lamp, left, and vases on mantel.





"I converted a bedroom and a closet into a dining room that opens onto the entrance hall," says the designer. "The cabinetry is painted with *faux* finishes and is decorated with spheres and obelisks. The mirror captures the spectacular city view." An Art Déco chrome-and-alabaster fountain centerpiece from Marvin Alexander rests on the Saporiti Italia table.





"In the opulent and exotic library, the walls and furnishings are upholstered in a rich pattern reminiscent of an opera set," says Botero. The husband, who owns a rare-record shop and is passionate about music, has an extensive collection of autographed portraits of personalities in the opera world, which are arrayed along the walls. Heriz carpet.

clients being partial to Oriental furniture, he stationed a pair of antique Ming-style blackwood chairs near a nineteenth-century Japanese marquetry cabinet—each waiting to see if the other will invade its territory.

The clients' passion is music (the husband is a retired real estate developer who now owns and runs a rare-record shop), and their main requirement for the living room was that it be able to seat sixteen (without additional furniture having to be brought in) so they could have chamber music concerts there. That it be a salon, in other words; but without weighing heavily as such. Botero went ahead and created a host of intimate sitting areas. He kept the color of the light-drenched room for the most part soft, toned down from the dramatic teal blue of the entrance hall; he papered the walls with parchment squares and the ceiling [illegible] paper, which gives both the illusion of height and the sheen of reflection. Now the eclectic could become electric: The low table, one the designer says he loves to use, is Etruscan style, while the convex mirror—he calls it "the reflecting eye of the room"—is Regency bull's-eye; the desk opposite the fireplace, flanked by a pair of contemporary painted wicker chairs, is by Dakota Jackson—"I love the way he mixes materials"—while the carpet is a nineteenth-century Bakhtiari. The sculpture in the room is all contemporary, from Zimbabwe. "I always use a lot of things that are handcrafted," the designer explains.

An oil on canvas by William Schilling, *Monkey Courtship*, hangs—and not by a tail—above the Steinway concert grand; it was acquired at the auction of Warner LeRoy's renowned Manhattan eatery, Maxwell's Plum. "It was the very last thing to come," Botero recounts. "We'd been looking and looking for something that had some humor to it, and the second we saw it we all just said, 'It's perfect.' " And perfect it is in its apish innocence, not to mention its impish whimsy: A male monkey, dressed in period clothing, is serenading a female monkey. "He's seducing her," Botero elaborates. "She's very serene; she's what you might call the straight man—and he's the comedian."

The wall behind the banquette in the dining room was mirrored to reflect the view, to bring that forest



"The master bedroom is spacious, serene and informal," notes Botero. A 1915 Sonora record player is by the window. Emile Dupont Zipcy 19th-century floral still life. A Japanese lacquered marriage chest stands at the foot of the bed, which is covered with tapestry edged with Scalamandré trim. Carpet is from Stark. The pair of wicker chairs are from McGuire.

outside in. The cabinetry here was painted with *faux* finishes and, to point up height, with *faux*-obelisks and spheres. "A playful thing to do," the designer confesses, "because then I produced two real obelisks." These he placed on a Biedermeier chest flanking a Ming horse and stepped back, pleased with the mix. On the bird's-eye-maple Italian dining table, a holdover from the clients' former apartment, an Art Déco chrome-and-alabaster French sculpture of a fountain with two dolphins gives the running effect of flow. The two Art Déco bronze dancing women in the room once served at Maxwell's Plum. Taking his inspiration from the colors in the clients' carpet, Botero covered the walls with two subtle tones of parchment: beige and amethyst—"plum" he calls it, with gratitude once again to Maxwell's. The plum extends a touch higher than the top of the garden-tapestried banquette, giving the feeling of a chair rail. All elegantly concealed in cabinets is a Murphy bed—"a solution for an emergency."

The library resounds with the clients' collection of autographed portraits of signature composers and conductors: Liszt, Mahler, Wagner, Schubert, Toscanini, Frida Leider, Callas, Eileen Farrell, Puccini, Nellie Melba, Horowitz, Heifetz, Tito Gobbi, Stravinsky . . . "Do they come alive at night? Only if you think they do," Botero answers his own question. The designer's objective in this room was to concoct an opulent background for the operatic photographs. "That's where the print came in—the persimmon print that I upholstered the walls and furnishings in. To me it's reminiscent of an opera set. It's a very 'up' fabric—it always makes me feel good when I look at it." The Heriz carpet picks up the color. The objects scattered around the room are, says Botero, "very diverse: in other words—in the *same* word—eclectic." And what would such a library hold if not a crescendo of music books?

The beating heart of the apartment is the music room. "That was the challenge of this job, to create an environment to house the clients' more than thirty thousand classical and jazz records," Botero explains, adding candidly, "I never before had the opportunity to do a room devoted to somebody's passion." Now that he

continued on page 176

Art: Grand Interiors

Historical European Rooms Rendered in Luminous Watercolors

TEXT BY CHRISTOPHER FINCH

WATERCOLOR PAINTING is an art form that flourished in the 1800s as at no other time. The century was ushered in by the medium's most lavishly gifted practitioner, J. M. W. Turner, and ended with the peak periods of two other watercolorists of comparable stature, Paul Cézanne and Winslow Homer. In between came an astonishing array of masters that included John Constable, John Sell Cotman, Samuel Palmer, Richard Parkes Bonington, Eugène Delacroix, Théodore Géricault, Honoré Daumier, Edouard Manet, Adolf Menzel, Giacinto Gigante and James Abbott McNeill Whistler, some better known for their paintings on canvas, while others were known exclusively for their output in watercolor.

Despite the dazzling brilliance of the oeuvres accumulated by these men, the nineteenth-century watercolor tradition owes a great deal to the often formidably skillful products of lesser professionals and to the charming efforts of gifted amateurs. From the late eighteenth century onward, British papermakers provided specially sized and textured papers for watercolorists, and British color-



A Room in the Grand Duke's Palace in Mainz (one of a pair), artist unknown, circa 1840. Watercolor on paper; 8⅝" x 12⅝". Executed at a time when paintings of interiors were especially popular, a depiction of a room in the Biedermeier taste may be the remnant of an album that once contained watercolors of all the palace rooms. Schlapka KG, Munich.





The Anteroom to the Hall, Rempstone Hall, Nottinghamshire, Sarah Caroline Sitwell, circa 1825. Watercolor on paper; 9¾" x 12¼". Renaissance reproduction sculpture and antiquities are mixed freely in a room painted by "the celebrated blue-stocking Lady Sitwell, the friend of every literary man from Byron to Longfellow" and wife of Sir Sitwell Sitwell, first baronet of the legendary family. The Fine Art Society, London.

men prepared portable paint, first in solid cakes, then in metal tubes. This made watercolor a very convenient medium to work in, and its use became a craze among the middle and upper classes in Europe and America. It was used in every imaginable context. Amateur archaeologists made watercolor studies of ancient burial sites, and amateur scientists covered sheets with watercolor renderings of fossils and fungi. Enthusiastic exponents of the medium included Queen Victoria and the poet and novelist Victor Hugo.

A popular subject with amateurs and specialized professionals alike was the architectural interior, both grand and modest. Turner himself painted interiors at Petworth House in Sussex, and other eminent models were available, such as the works of Bonington's immensely facile French disciple, Eugène Lami, who made dashing records of the drawing rooms of Belgravia and the salons of Napoleon III's Versailles. Lami even functioned as an interior designer, providing elegant schemes for the likes of the Rothschilds.

Turner's interiors, however, tended to be studies in light and color, while Lami's rooms were frequently dominated by their inhabitants. Other lesser but still worthy artists focused more on the specifics of the rooms and their furnishings, leaving us a record of the way princes and merchants lived from the days of Napoleon to the era of Bismarck.

Franz Xaver Nachtmann, who began his professional life as a painter of porcelain, often placed people in his interiors but never permitted them to interfere with the attentiveness he lavished on stucco moldings and pearwood cabinets. His watercolor drawings are encyclopedic cata-



Room Interior, French School, 19th century. Watercolor on paper; 8¾" x 13½". Nineteenth-century eclecticism offered architects and decorators a broad stylistic range and prompted exercises in recording interiors that frequently reflected revivals of styles. Here, an ornately decorated room, probably an antechamber or reception hall, features Pompeian-style wall and ceiling treatments. Didier Aaron Inc., New York.

logues of the contents of the homes of the rich and royal in the Munich of the Biedermeier period. Similarly, Peter Fendi was a *petit maître* of upper-class *genres tableaux* for which he provided carefully delineated settings that are a mine of information about the interiors occupied by the privileged in Metternich's Vienna.

Less gifted than Fendi as a painter, but even more remarkable as a portrayer of interiors, was the English Victorian amateur Mary Ellen Best. The daughter of a Yorkshire doctor, she was fortunate among the young women of the day in that she received a thorough education that included a solid grounding in the art of watercolor painting. She turned this training to good use by making finely detailed studies of great country house interiors, such as those she found at Castle Howard and Middleton Hall, as well as of rooms she encountered all over Europe as she traveled with her German husband.

Another traveler who kept an elaborate watercolor record of the grand salons he rented or visited during his constant peregrinations was the Polish count Artur Potocki. The album that he assembled offers fascinating glimpses of how the ruling classes lived in Rome, Florence, Paris, London and Edinburgh, as well as in Poland and the Ukraine and while visiting fashionable watering spots such as Bad Ischl.

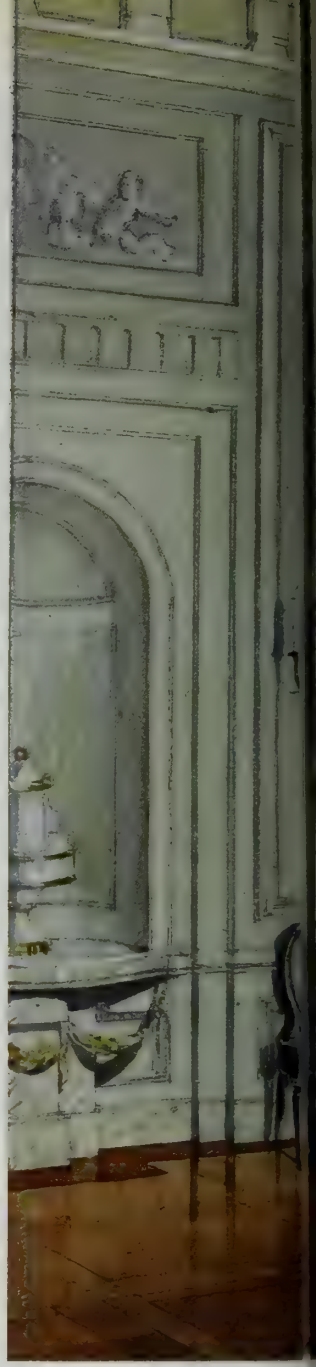
Queen Victoria turned out an occasional watercolor of some distinction, often choosing such subject matter as the boudoirs and family rooms of her favorite residences. In addition to her own work in this vein, she commissioned professionals and encouraged amateurs to carry out paintings of the same sort. The result was hundreds of studies of the royal quarters. Some of



ABOVE: *The Grand Reception Room, Windsor Castle,* English School, circa 1844. Watercolor on paper; 14¾" x 20¼". The portrayal of the majestic reception room seen here so closely corresponds to the background of Franz Xavier Winterhalter's painting *The Reception of King Louis-Philippe at Windsor Castle, 1844* that it has been suggested that it was used by Winterhalter or executed for him. Christopher Wood Gallery, London.

BELOW: *Holyroodhouse, Edinburgh—Mary Queen of Scots' Bedroom,* Samuel Dukinfield Swarbreck, 1838. Watercolor and pencil on paper; 14½" x 18½". Beyond the state bed, a parted tapestry reveals a secret passageway and an adjoining anteroom. It was perhaps there that the queen's secretary David Rizzio was murdered by her husband and a group of nobles in 1566. Spencer A. Samuels & Company, Ltd., New York.





these she collected in albums, and some she presented to ladies-in-waiting as tokens of her esteem, while many, it seems, were hung in the private apartments at Windsor so that when there, the queen was surrounded by watercolor reminders of the relatively informal rooms she so loved at Balmoral Castle or Osborne House, and also of interiors in her husband's birthplace, Rosenau.

In the latter part of the century, some splendid watercolors of haute bourgeois interiors were painted by



Dining Room in a Swedish Palace, artist unknown, 19th century. Watercolor on paper; 8½" x 11½". A refined yet sparely appointed dining room, with symmetrical architectural organization, parquetry floors and a central crystal chandelier, contains furniture in the manner of Gustav III, inspired by Louis XVI style. Philippe Farley, Paris.

the underappreciated French Impressionist Marie Braquemond. As a young woman, Braquemond showed promise of being the peer of Berthe Morisot and Mary Cassatt. Marriage to an unsympathetic businessman brought her professional career to an end, but she persisted with watercolor—apparently considered acceptable as a hobby—portraying familiar domestic settings with great warmth and feeling for texture.

Distinguished exponents of the watercolor interior appeared in each decade of the nineteenth century and in all parts of Europe. Some other prominent names were William Henry Hunt in England, Rudolf von Alt in Austria, Max Sadovnikov in Russia and Carl Larsson in Sweden. Often, though, it was the minor figures and the anonymous amateurs who provided us with information that can be gleaned in no other way and that is presented so attractively it is irresistible. In their work we find Regency reception rooms and Second Empire salons, Biedermeier boudoirs and high-Victorian parlors portrayed with such fidelity we can almost smell the mock turtle soup simmering in the kitchen. □

Summer Games in Greece

Designers Breathe New Life into an 18th-Century House on Hydra

INTERIOR DESIGN BY DALE KELLER AND PATRICIA KELLER TEXT BY JEFFREY SIMPSON PHOTOGRAPHY BY JOHN VAUGHAN

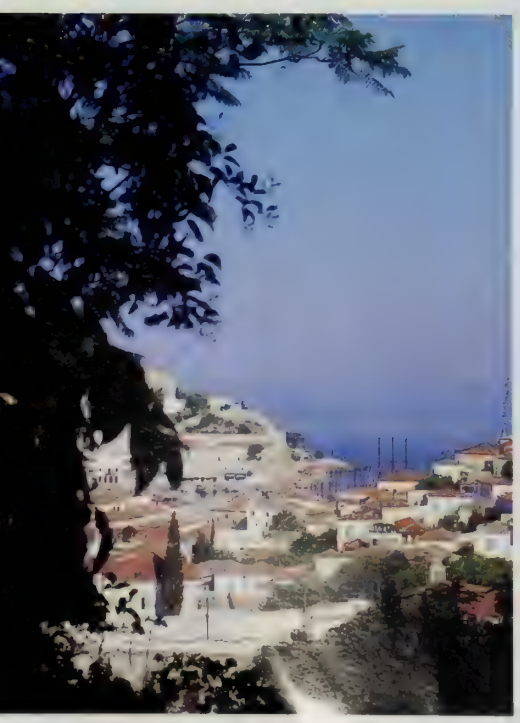
"ONE THINKS OF the Greek islands as a summer experience," says Dale Keller, an interior designer based in Hong Kong, "but I like the time here in the winter when we're all around one table in this very happy house." He is referring to the eighteenth-century Greek shipowner's residence on the island of Hydra that he and his wife, Patricia, who is also a designer, have restored over the last twenty years and enjoyed with their two sons.

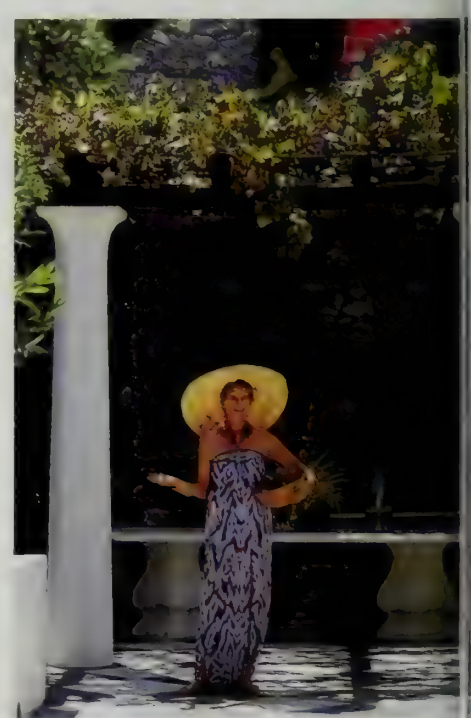
Hydra is an arid, rock-strewn speck in the Aegean Sea. There are no automobiles, no pollution, and access is only by water. ("You take the *hy*drofoil to get to *Hee*dra," Dale Keller explains. "That's how you know how to pronounce it.") Yet Hydra has a history big enough for an island one hundred times its size. Settled by Albanian-speaking Greeks in the fifteenth century, when the entire area was dominated by the Ottoman Empire, Hydra became a shipbuilding and sailing center in the seventeenth and eighteenth centuries. "Hydra had its own flag," says Keller, a self-professed devotee of historic trivia, "and in the 1820s money and ships from Hydra made the Greek War of Independence possible. Today, in acknowledgment of that, the thousand-drachma Greek bank note has a picture of Hydra on it."

Dale and Patricia Keller first visited the island in the early 1960s, and in 1965 they bought a house that they never managed to live in. "Then we saw this one," remembers Keller, whose firm, specializing in hotel design in the Far East, was beginning to grow. "The house was uninhabitable, and it was much bigger than anything we had intended to buy." Built by Greek craftsmen to the specifications of architects from Genoa, with which Hydra did a lot of trade, the cut-stone "mansion house," as it is referred to locally, was one of five erected for ship-owning families in the area. "The Genoese had a rather severe sense of architecture in the Palladian tradition, which I love," observes Keller. "Some of the Greek islands traded with Venice, and they have houses from the same period that are much more baroque and florid in style."

After the Kellers acquired their mansion house, one of their first tasks was to begin a garden in the four acres that went along with it. That was no small feat. "Hydra has almost no water," Keller explains, "and gardens take a lot of that. Ninety percent of the water we import goes to the garden. It has cypress and olive trees, and over the last twenty years we have managed to create a whole microclimate."

In keeping with their design practice of being "respectful of national identities," particularly in their international work, the Kellers have





An 18th-century stone shipowner's house on the Greek island of Hydra has been a haven for designers Dale and Patricia Keller since the late 1960s. LEFT: The view, framed by flowering vines, encompasses the Aegean Sea and, in the distance, mainland Peloponnese.

RIGHT: "We use it for year-round good-weather dining," says Patricia Keller of the terrace. "It's protected from the wind by walls and from direct sunlight by a pergola covered with grapes, jasmine and bougainvillea."

OPPOSITE: An outdoor sitting area is located by the grill, "which is a modified eighteenth-century oven," Patricia Keller explains. "The space is actually the ruins of the eighteenth-century kitchen, where everything—from bread to casseroles—was baked in three or four ovens." Terra-cotta lions are from Sri Lanka.

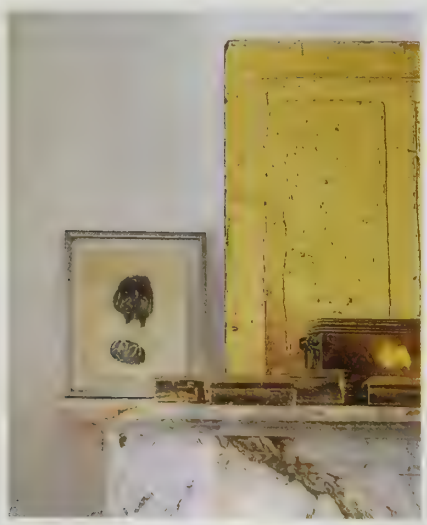




The living room, with its white-marble floor, was planned around a newly built Ottoman-style fireplace. It and the pine low tables were designed by Patricia Keller. Enlivening the space are Dutch colonial sofas from Ceylon grouped with late-Ming armchairs. Oriental blue-and-white porcelain complements the set of 12 Chinese reverse glass portraits of "ladies of pleasure trying to look intellectual." Dale Keller calls them "my harem."



ABOVE: Arches predominate in the winter sitting room, illustrating Hydra's Turkish influence. The motif is repeated in the hooded fireplace created by Patricia Keller. A Turkish kilim covers the central platform. In a rear niche are three ironwood saints from the Philippines.



ABOVE: The Kellers use an upstairs studio as their workroom. *Bird*, a Mo[illegible]aves drawing, stands at left on the ma[illegible] mantel.



ABOVE: Also in the studio, a Fernando Zobel work hangs at left. The Kellers spend most of their time on the self-contained upper floor. "In a way, this division echoes the house's original use, when the men lived on the main, top floor and everyone else lived below," says Dale Keller.



Dutch and Oriental elements are combined throughout the house, particularly in the dining room. The Dutch-style brass chandelier, made in Greece and dated 1809, formerly hung in a church. The glass-topped McGuire bamboo table—on which Imari plates are displayed—is surrounded by late-Ming chairs.

preserved the original characteristics of the house wherever they could. In renovations they've tried to reuse original materials. To create a swimming pool, for example, they had to cut a space out of a rocky hillside; they then used the stone to make a wall surrounding the pool.

Inside, they were careful to match existing characteristic details. They discovered that the black-marble floor in the entrance hall—"the only all-black floor on Hydra"—had been cut in the eighteenth century in Belgium and installed for the original owner. For the adjacent dining room, Dale Keller searched until he found the right black Portuguese slate. Patricia Keller designed seven new fireplaces, most with wonderfully sculptural chimneys based on ones she had seen in the harem of the Topkapi Palace in Istanbul.

The Kellers drew on their cosmopolitan careers and lives in furnishing the house and were guided by the conceit that they were "putting together furniture a sea captain might have brought here." That led to the unself-conscious use in the dining room of several late-Ming pieces: the chairs at the table and two cabinets. A crystal chandelier crafted by a Bohemian glassmaker in nineteenth-century England and found in Bombay sprinkles its drops of light over the living room. Presiding over "the big room"—a dusky cavern used for lounging, watching television and reading that fills most of the lower floor of the house—are three seventeenth-century Spanish Colonial figures of saints from the Philippines.

The Kellers like the cosmopolitan manner of modern Hydra. "We have a great deal of company in the summer," says Dale Keller. He is an accomplished cook, and the couple entertain guests in a sort of movable feast that starts on one of the terraces, flows through the hall and sitting room, and ends up under a vine-covered pergola at their twelve-foot-long table, which, according to Keller, is "the largest marble table in Greece."

For all the wonders of the world that those old sea captains saw several hundred years ago, the best part of life then and now may be coming home to sit under one's own vines, sheltered from the summer's heat and the winter's temperate chill. It is that tradition the Kellers revive when they and their two sons arrive from Hong Kong at year's end or at Greek Easter. With a ham and a casserole of lentils, potatoes and leeks on the table, they all sit down to enjoy a meal and each other, at home on Hydra.□

BELOW: The master suite—which includes a dressing room, bath and study—opens onto a private terrace. Panel of gold and silver leaf is by Iannis Kardamatis. OPPOSITE: Dale Keller's collection of 4th-century B.C. black pottery fills a niche in the study. "It's limited to what fits on the shelves," he says. "When I see another pot I like more, I have to sell one." An 18th-century Greek icon hangs nearby. A batik bedcover and draperies made from Turkish kilims add pattern and color.



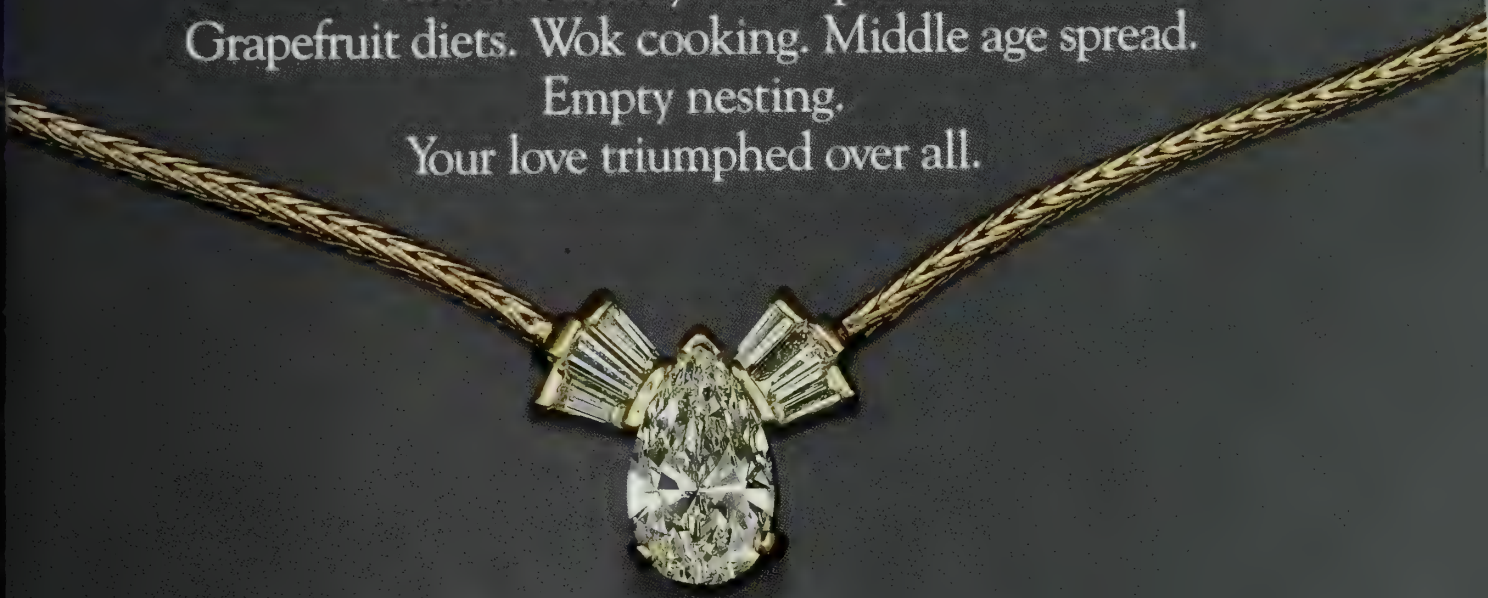


Seen from the terrace off the master suite, the tile roofs of the village descend to the port of Hydra, once an important shipbuilding and sailing center. There, says Dale Keller, "visitors arrive by hydrofoil and change to donkey for the journey from port to house." "It's a wonderful place to go and forget everything," observes Patricia Keller. "No cars are permitted on the island, and when our sons were small, they could run to town to buy something. There was no sense of danger, and it's still that way."





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Gothic Jewel of the Imperial Family Outside St. Petersburg

continued from page 123

as well, giving an even better vantage point from which to view the gulf. A spiral staircase connects the ground-floor library with the czar's dressing room upstairs. The main staircase is decorated with a fantasy of Gothic motifs done in grisaille by Giovanni-Battista Scotti, otherwise known for the flower garlands he painted in oils on the shining white *faux-marbre* walls of many of St. Petersburg's grandest palaces.

As the simplicity of life in the Cottage—unhampered by crushing court protocol—increasingly appealed to the czar and his family, modifications were made to the building to make it more comfortable for longer summer holidays. After the czarevitch and the grand duchess Maria, Nicholas's oldest and favorite daughter, were each married, German architect Andrei Stakenschneider added a larger dining room with a marble terrace. The furnishing of this room followed the Gothic Revival taste of the building, although the high tracery backs of the dining chairs are heavier than Menelaws's work. The terrace above the dining room was equipped with a tent for the grand dukes Nicholas and Michael, the youngest boys, while schoolrooms were set up off the nursery on the second floor.

The main room of the Cottage's second floor was fitted out as an office for the czar, with a large council table covered in green baize and surrounded by heavy chairs for the officials and ministers who convened there daily. It was in this room that the emperor slept on a folding camp bed, the same simple bed in which he died in St. Petersburg, surrounded by the splendor of his apartments in the Winter Palace. The rooms on the very top floor of the Cottage Palace had no special purpose, except for those set aside as the children's bedrooms. However, the central room—whose windows open onto the terrace—was reserved as the czar's naval study. There he could signal to the Kronshtadt navy base on nearby Kotlin Island from the terrace and, through a telescope, follow naval maneuvers and reviews in the gulf.

At the outset of the Nazi invasion of Russia in 1940, the staff in charge of the Cottage managed to evacuate 1,981 items (out of over 2,500) that had been displayed there ever since the reigns of Nicholas and his grandson Alexander III, who also used the house as a summer retreat. When the building was finally restored and refurnished after the war, it emerged as a perfectly convincing and wonderfully preserved picture of the imperial family's taste in decoration and provided an extraordinary insight into the private lives of the family of the richest and most powerful sovereign of his day, Nicholas I, Autocrat of All the Russias. □



A Penthouse on Central Park
continued from page 155

did, he furnished it with beautifully scaled oak bookcases of his own design to hold the records, a carpet of persimmon wool and a sofa upholstered in an Art Déco fabric reverently named Gropius.

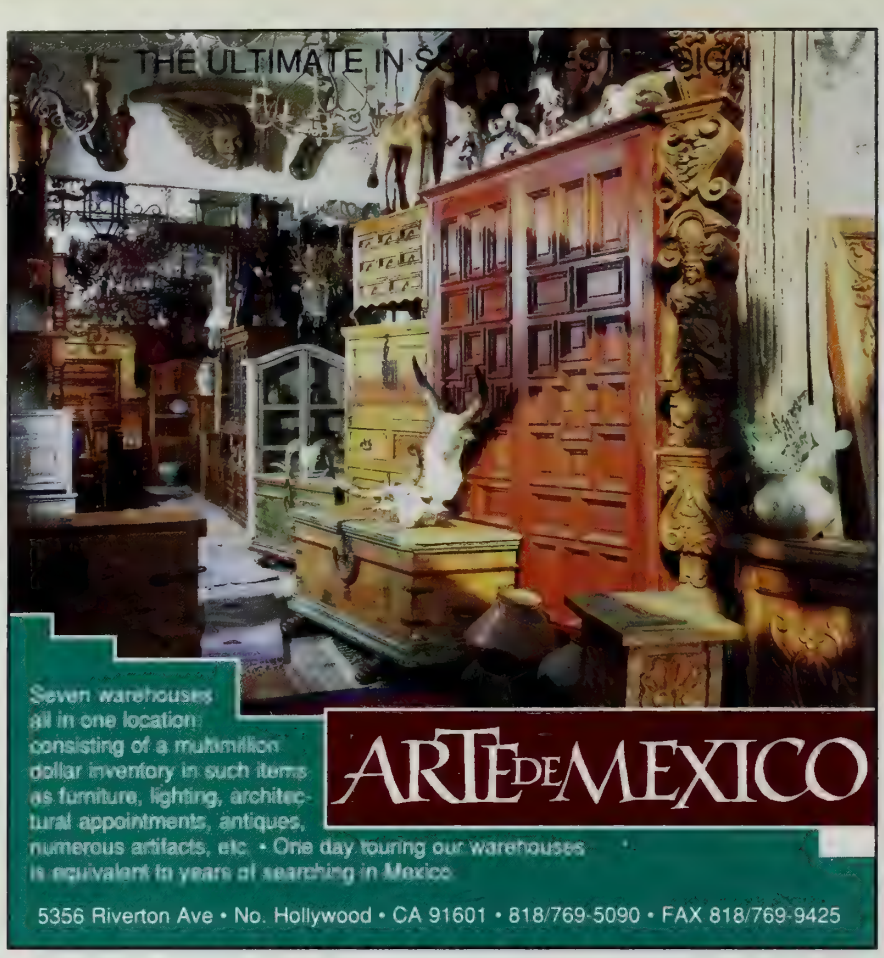
In the master bedroom the apartment comes to a rest. A Japanese lacquered marriage chest from the late Edo period foots the bed; above its headboard blooms a nineteenth-century French floral still life. The walls were upholstered in off-white linen—"to quiet the room," Botero explains. Even the television is muffled, sequestered in an eighteenth-century French cherrywood armoire. But over against a wall, in all its truly vintage glory, stands a loudspeaking Sonora, awarded—even if it does say so itself, in words engraved on the machine—the "Highest score for tone at Panama-Pacific Exposition 1915." This instrument speaks kindly—and clearly as a bell—to the old Victrola in the music room that, imprinted with Nipper, calls to mind these sonorous lines from James Merrill's poem "The Victor Dog":

Bix to Buxtehude to Boulez,
The little white dog on the Victor label
Listens long and hard as he is able.
It's all in a day's work, whatever plays.

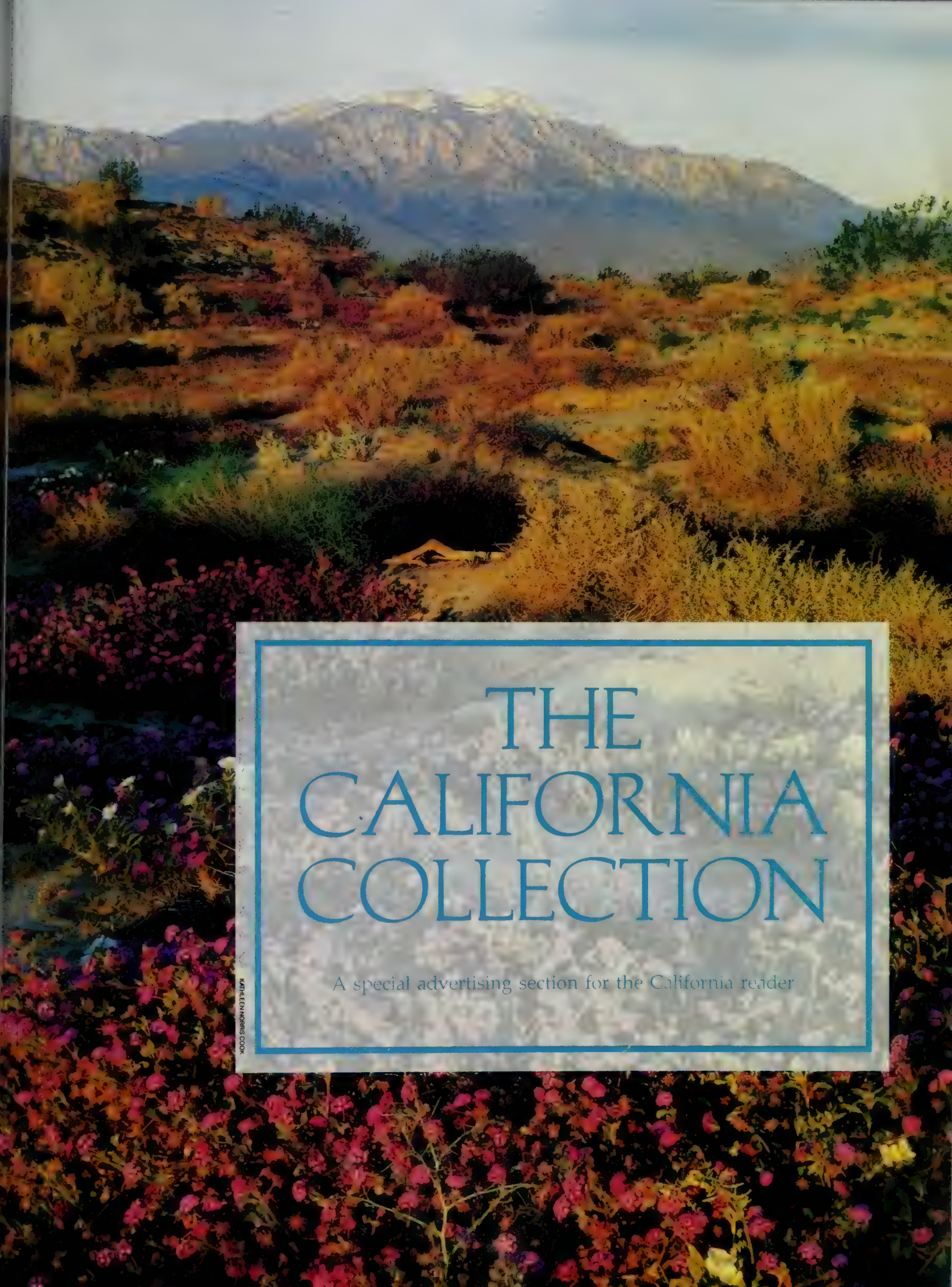
.

The last chord fades. The night is cold and fine.
His master's voice rasps through the grooves' bare groves.
Obediently, in silence like the grave's
He sleeps there on the still-warm gramophone. . . . □

The library resounds with the portraits of signature composers and conductors.



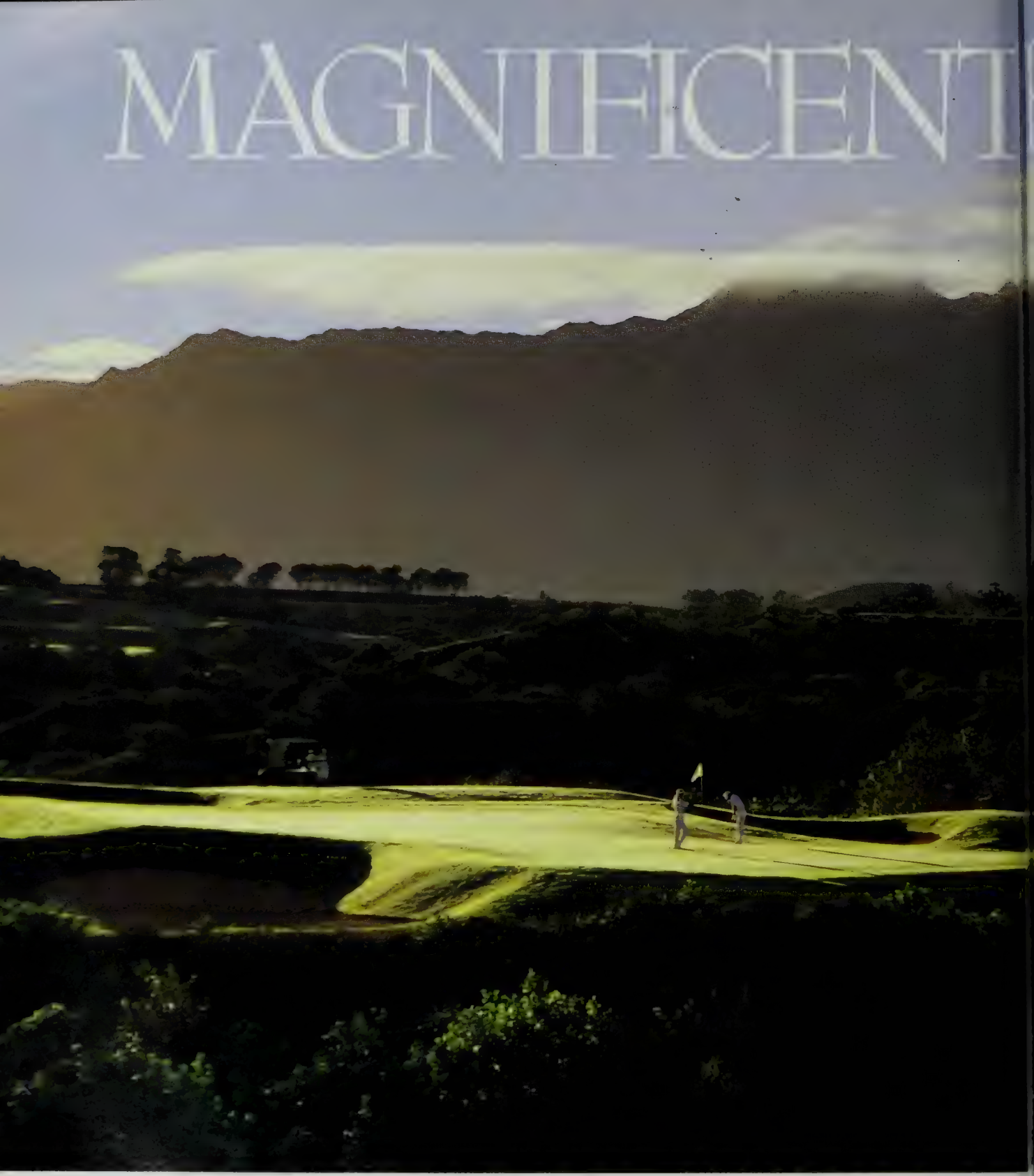




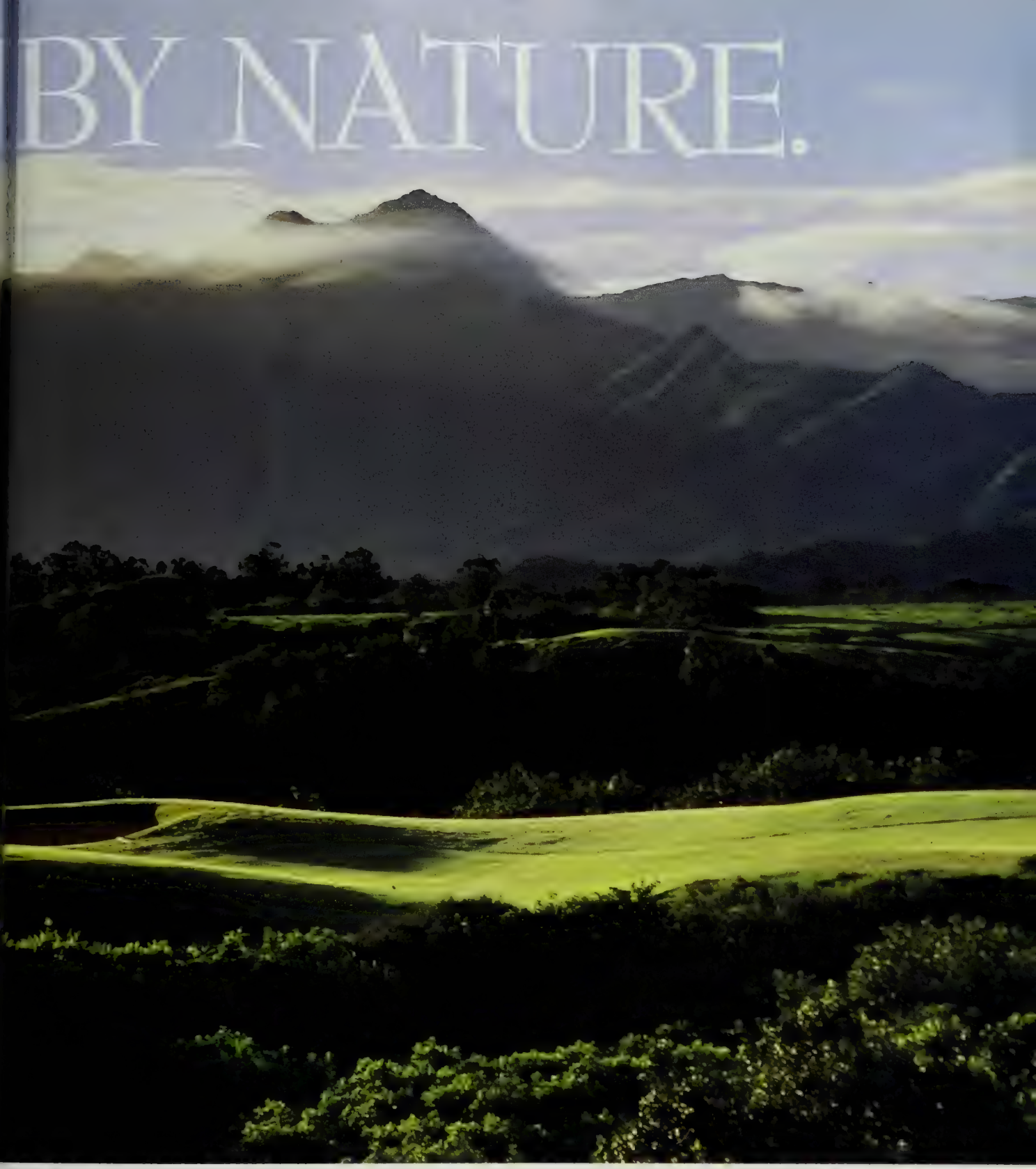
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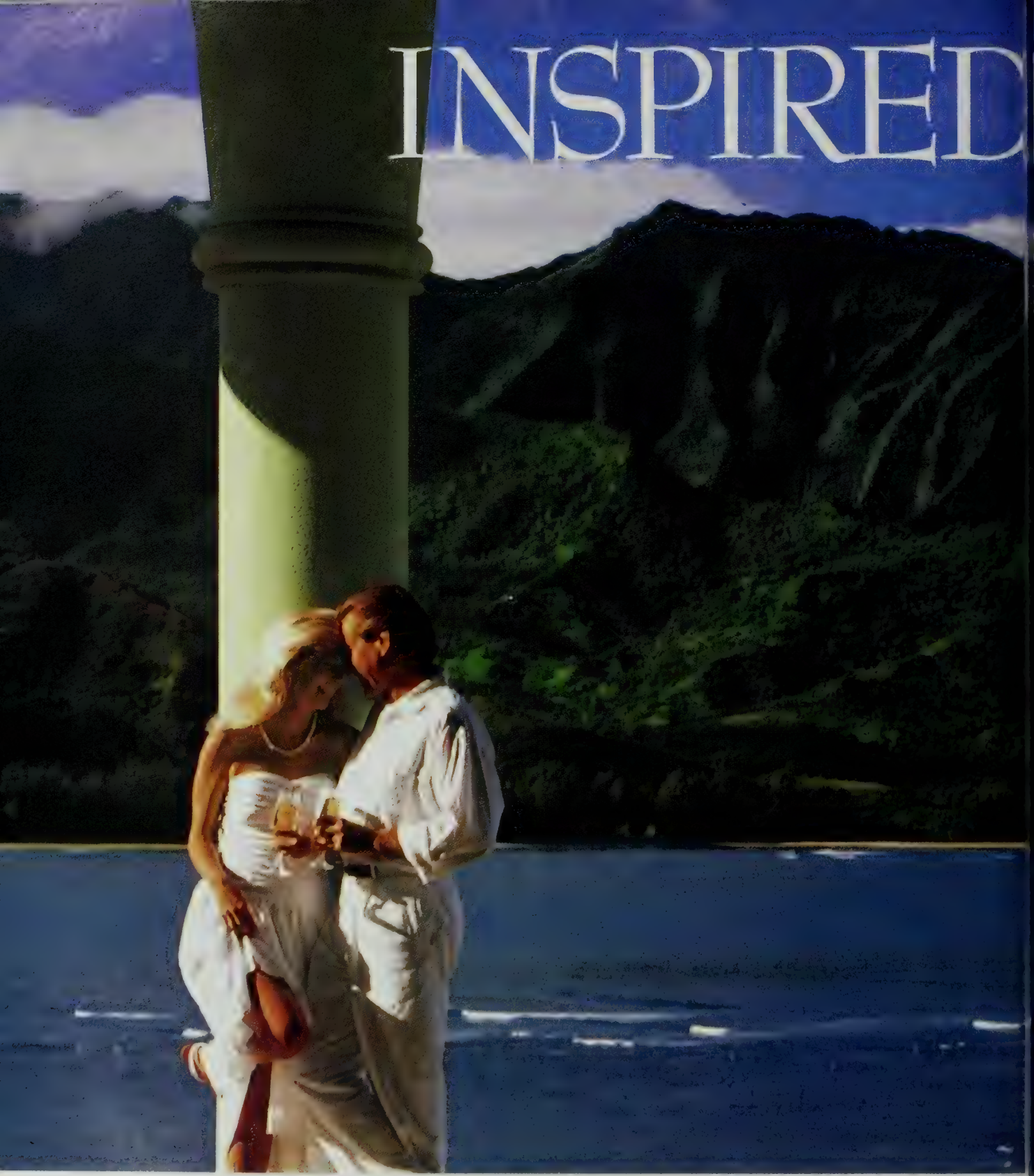
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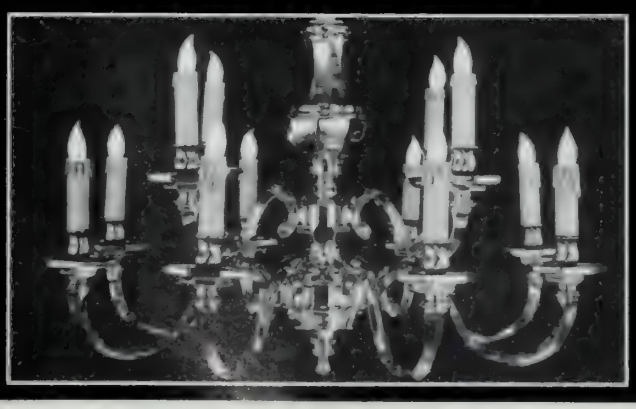
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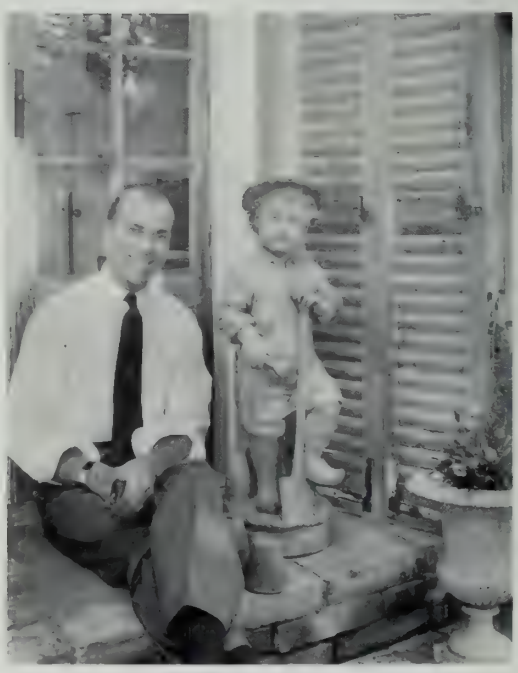


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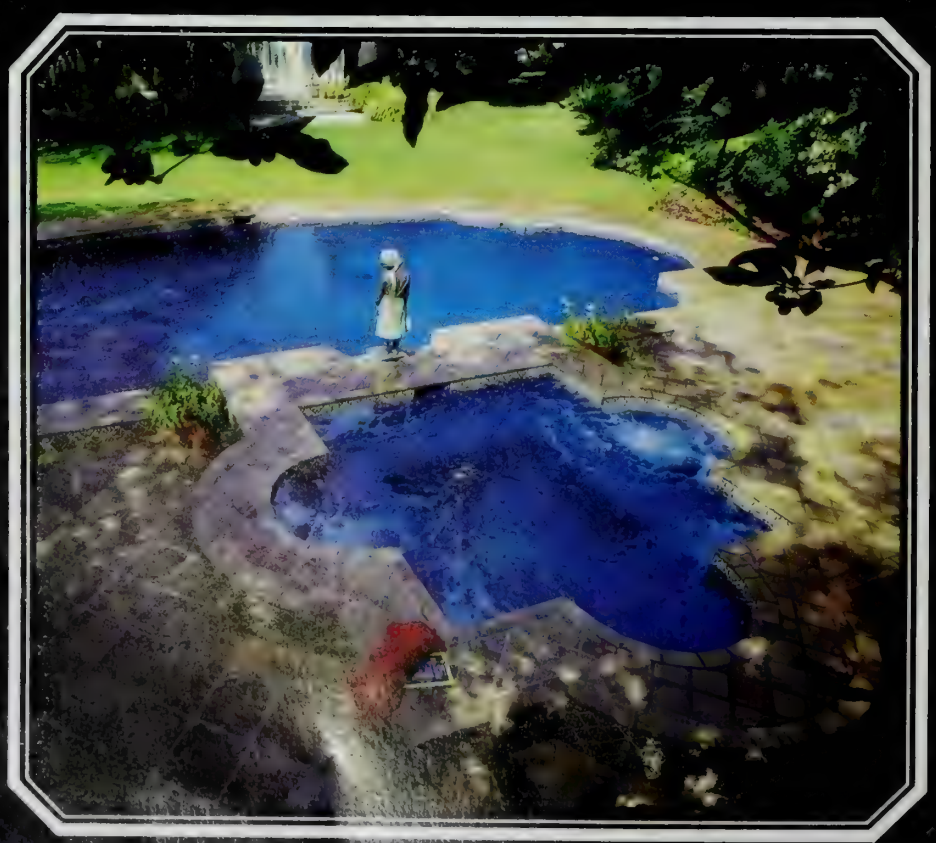
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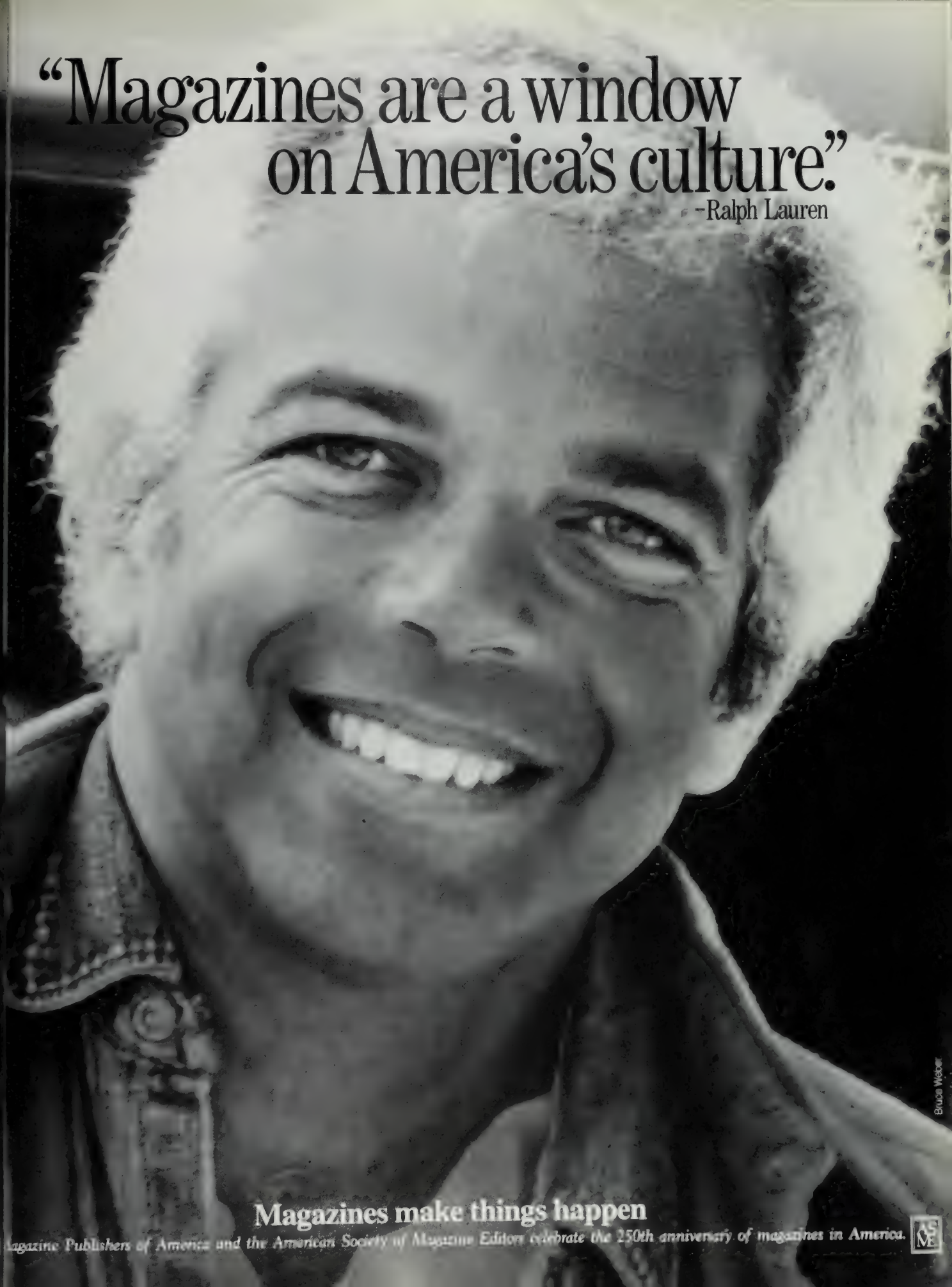
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Exercises in Crystalline Geometry from the 1920s and 1930s
continued from page 140

deep pleasure in the physical effort."

Not unexpectedly, Marinot's entire production was quite small, and after much of the glass in his possession was destroyed during World War II, his daughter donated what was left to various museums. Collectors now have to look hard for examples by Marinot or by his two principal followers, Henri Navarre and André Thuret. But thanks to Marinot's strong influence on the designers at the large Cristalleries Daum at Nancy, the distinctive etched vessel he pioneered is not difficult to come by. Throughout the 1920s and 1930s, the Daum works produced a wide selection of hand-finished, heavy-walled clear or colored glass vessels, adorned with a seemingly endless variety of acid-etched, geometric patterns. The Daum look has become as distinctive as that of Lalique—as massive as the former is delicate, making an unmistakable statement in strong, frosted geometry.

Another major strain of Art Déco glass got its start in 1913 when two former Daum employees, Charles Schneider and his brother Ernest, founded their own workshop in a suburb of Paris. Schneider pieces could range from the thick-walled Marinot/Daum variety to sleeker, opaque vessels in dense, rich hues, on which a contrasting rim or foot often created a memorable color combination—deep pink with orange, for example—reminiscent of a Fauve painting. In addition, Schneider created another line—normally signed "Le Verre Français" or "Charder" (CHARles SchneiDER)—that featured stylized natural motifs or repeating patterns.

The artisan Aristide Colotte settled in Nancy [illegible] and before long established himself as a master glass cutter. He devised a mysterious method of working glass like marble, chipping shapes from solid glass blocks that by rights should have broken many times during the process. An apocryphal explanation has Colotte chiseling away in his bathtub, trusting to the pressure of the water to prevent his work in progress from splintering.

In these now-rare *pièces uniques*, which one dealer has described as "enchanted ice," much of the effect comes from the way rough, chiseled and polished areas reflect light differently. Colotte's is the forceful side of the Déco aesthetic—classic sculpture updated and streamlined—the art of the machine age. Designs by Jean Luce, another artisan who had his own studio, evoke a similar response: His metallic-looking, mirrored vessels, sandblasted or etched with bold, geometric motifs, are a sleek combination of industrial design, Cubism and ancient symbolism.

Many of these designers continued working into the 1930s, although the Depression severely limited the market for art glass, and the onset of war in 1939 marked the end for some makers. Lalique and Daum resumed production in 1945 and 1946 respectively and are still operating today, but for true Art Déco glass it was the end of an era—the design world moved on to the more ascetic modernist movements of the postwar years. Yet French art glass of the 1920s has proved timeless: Strongly evocative of its period, it is not mired in it. Superb craftsmanship and endlessly fascinating design have kept it as fresh and appealing to the modern eye as it was to the delighted audience of 1925. □

The Daum look has become as distinctive as that of Lalique, making an unmistakable statement in strong, frosted geometry.

Enriching a 1920s House in Washington
continued from page 116

mations has taken place with the spiral stair leading to the second floor. Its sinuous curves were better revealed not by adding anything but by taking away. "We yanked out the storage closet underneath the stair to make it freestanding," says Christiano. "It made a colossal difference. I went out on a limb to convince everyone to do it."

Working with local architect Jack Cahill, Metzger and Christiano gutted the entire second floor to create new bedrooms and baths. And still more had to be done to bring the residence up-to-date. "The house had not had new plumbing, electricity or heating, much less air-conditioning, installed since it was built," says the husband. "We ripped out walls, ceilings, floors and fireplaces, stripped windows and restored them, and even rebuilt the copper gutters in the old style." On top of those changes, a new roof of "aged" tiles had to be installed.

In spite of all the revamping, many visitors think the house has always looked the way it does today. "People walk in and say, 'My God, they don't build molding like that anymore,' " the husband says. The craftsmanship and materials and the level of attention given to the decorative arts would, of course, explain much of this reaction. But the unity of architecture and decoration no doubt helps generate the misconception as well. A thematic consistency pervades the house, achieved by the use of color, the choice of fabrics, the selection of furniture and objets d'art, and the architectural ornamentation.

"I like simple backgrounds with simple furniture," explains Robert Metzger. "We held back from overdoing things," says Michael Christiano, "even though we were working on the house at the height of the fringe-on-fringe period in design. We didn't want to make it overly ornate when it didn't deserve it. On the other hand, we didn't oversimplify it either. That could be a fair statement of our work." □

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Pied-à-Terre for Tiffany's Design Director

continued from page 101

even though the objects didn't immediately seem to lend themselves to a flat tucked under a mansard roof like this one. Hence my two painted Venetian consoles, with their vases of campanulas, fitted under the slope of the ceiling. I think they look as if they've been pinched from the main part of the great house by the younger members of the family who've sneaked them up to their comfortable little hideaway in the attic."

A typical scenario for Loring in his Paris apartment begins with his composing the menu for a dinner he will assemble, cook and serve to a small group of friends. Later he's to be seen bobbing up and down behind the counter of his tiny kitchen, conversing with his guests in several languages while preparing the various wonders he has bought in his beloved rue de Buci market. The result is an admirable dinner, served on a table that is always graced by some recent acquisition—a candlestick he found in Ireland, say, or a Baccarat decanter. "I spend a significant proportion of my time in the company of ceramists, goldsmiths, glassmakers and professional jewelers," he notes, "and when I'm on the road, if I have a spare hour, I'll peruse the local antiques shops."

Loring has explored France in depth, and he knows places like Angoulême and Limoges the way other people know Florence. Indeed, one of his main reasons for making the apartment his base in France is that Paris is the center of French cultural life.

"Also, I wanted this apartment to be a real home—comfortable, familiar and beautiful, with the atmosphere of a place that was always waiting for me," he says. "I chose the apartment for the garden outside—I can hear the voices of children under my windows—and for the view of those special old Paris roofs that are a jumble of so many different styles. And there's the charming fact that my dining room looks out on the house Louis XI built for his doctor.

"I have a share of all this venerable

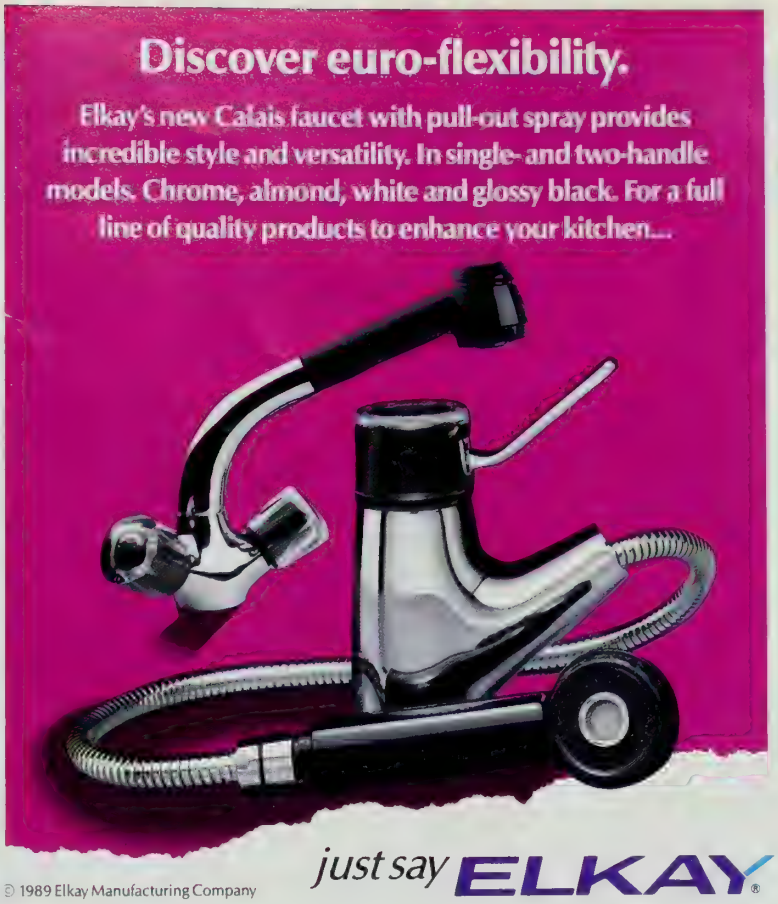
past. For somebody who's always on the move, the immobility of history is a luxury. And the mythos of Paris and Venice are closest to my heart.

"The living room—with its consoles, Neoclassical frescoes, red ottomans and geometrically patterned kilims—reflects my Venetian tastes," Loring continues, "and owes a lot to Mme Nadine Nounez of Pamina, who helped with the selection and coordination of the upholstery. I don't like those gruesome circle arrangements people have in their reception rooms, where one's expected to go and make conversation. I prefer to have two distinct groupings, which is why we split the living room in two: It makes for two evenings in one."

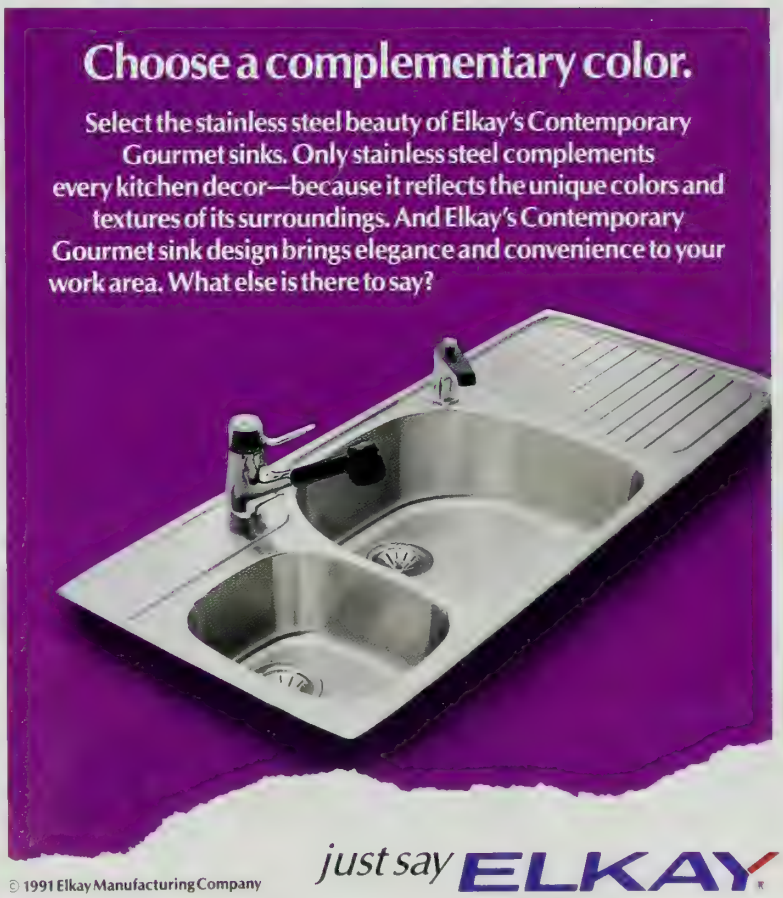
As in a grand hotel suite, the colors of Loring's apartment are fairly uniform, with blue, white and a range of cameo reds running through the rooms. The draperies are all the same stripe, and the same striated Venetian canvas is used in the living and dining rooms. "The height of luxury for an inveterate traveler like me is a fine hotel," he says. "So when I came here I tried to extend that concept to my bedroom and create a comfortable, restfully anonymous space." The solution for the bedroom was the furniture—which is just within the limits of conventional—and a dressing room, all of unadorned burlwood.

"I found this apartment in the small ads of *Le Figaro*. To see myself through to owning it, it took quite a bit of imagination and the will to overcome its drawbacks. I just went ahead and furnished the rooms as if they weren't right under the roof—and the result is a luxury to live in, not an inch wasted. Some of the paintings are propped on the floor—they're like people passing through—and the logs for the fire are stacked right next to eighteenth-century silver, nineteenth-century ceramics and Chinese porcelain. They all go together in a rather surprising way."

And, as assembled by John Loring, they do. For in matters of *l'art de vivre*, he is a practitioner of genius. □



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Notes from Rome

From Rome comes word of three distinctly different but significant artistic endeavors.

About 100 Renaissance drawings rarely seen because of their fragility have been transported from the Ashmolean Museum in Oxford to the newly restored 16th-century **Palazzo Ruspoli**, where they will be displayed through mid-July. One masterpiece among many others by Tiepolo, Dürer, Rubens and Michelangelo is Raphael's self-portrait that shows him as a young man with long hair and a hat. The drawings will be displayed on red velvet walls and under dim lighting in the palace's new exhibition gallery, Fondazione Memmo. Palazzo Ruspoli, Via Fontanella di Borghese 56, 00186 Rome; 683-2179.

One of the most beautiful examples of trompe l'oeil in Rome has been unveiled at **Chiesa del Gesù**, in the newly restored Pozzo corridor (right), which leads to the rooms occupied by St. Ignatius of Loyola in the 16th century. From the central point in the corridor, marked by a marble rose, the frescoes of arches, vaults, columns, flowers and cherubs appear in perfect proportion. But toward the end of the corridor, the perspective changes. Painted beams that looked straight are really curved, cherubs become fat and distorted, and the deep chapel at the terminus of the corridor is in fact painted on a flat, angled wall. Andrea Pozzo, the noted master of perspective, painted the corridor in the late 17th century. It took more than 50 historians, artists, restorers and master craftsmen to peel away the overpaintings and salvage the brilliant colors in the frescoes. The Rooms of St. Ignatius of Loyola, Chiesa del Gesù, Piazza del Gesù 35, 00186 Rome; 678-6341.



COURTESY CHIESA DEL GESU

Gallery owner **Valentina Moncada** is using a venerable space her ancestors built in 1858 to show the works of contemporary sculptors, some of whom work with "the vocabulary of antiquity," she says. "My grandmother's grandfather built this compound and rented studios to the most important artists and musicians at the time." Now, aside from Moncada's gallery, the large Finarte auction house, antiques dealers and restorers occupy the compound of stone buildings at Via Margutta. Moncada shows the work of such sculptors as Anne and Patrick Poirier, who spend months at ruins and make molds of fragments, which they then use in an installation. Moncada also recently displayed a maquette of a Greek temple the couple made in marble. Valentina Moncada, Via Margutta 54, 00187 Rome; 320-7956.

Notes from Milan

Murano glass and chandeliers made between 1930 and 1950, when the glassblower's art flowered, grace the shelves at **Silvia Blanchaert Antiquariato** in Milan. Among her choice pieces are a pair of delicate 1930 blue-and-yellow wall sconces by Paolo Venini (far left), two ivory vases signed by Gio Ponti and Richard Ginori and a ca. 1890 smoked-glass goblet with pink carnations by Benvenuto Barovier (near left). Also seen at Blanchaert's shop, which bespeaks her interest in Biedermeier furniture and 18th- and 19th-century ceramics from Puglia, was an elaborate ca. 1700 Venetian looking glass. Silvia Blanchaert Antiquariato, Via Nirone 19, 20123 Milan; 800-613.



COURTESY SILVIA BLANCHAERT



COURTESY SILVIA BLANCHAERT

Nearby is **La Bottega delle Arti Applicate**, the shop of Raffaella Serena, who paints still lifes in tempera on the reverse of hand-blown glass. But her specialty is producing elaborate embroidery patterns copied from art in European museums. One such design, a butterfly encircled by a garland, was inspired by 19th-century Remondini wallpaper. A catalogue of twenty kits for embroidery, petit point and cross-stitching can be ordered by mail (Raffaella Serena, Via Tasso 11, 20123 Milan). The kit is presented in a box on whose lid is a portrait of the design, and it is, she says, "for experts who love embroidery." Later this year, Serena will publish a book on 19th-century embroidery. La Bottega delle Arti Applicate, Via Lanzone 19, 20123 Milan, 875-690.

continued on page 184

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In the Showrooms

Nuno, a Tokyo shop started by weaver and fabric designer Junichi Arai and his partner Reiko Sudo, has taken space in the **Ilana Goor** showroom in New York's D&D Building. Arai, who has been a weaver for Issey Miyake and Hanae Mori, has adapted the traditional jacquard-loom punch cards to computer-generated designs. The complex results are sometimes weblike, sometimes architectural, always arresting and sculptural in their three-dimensional tactile qualities. Arai doesn't discriminate in the materials he uses. *Big Checkerboard* (below left) is a 100 percent nylon fabric with squares of lavender and silver bounded by misty white strips. *Tuxedo Cloth*, which has a feathery quality somewhere between chamois and velvet, is in polyester. Arai also manipulates threads, starching some before weaving and shrinking them afterward. In *Diagonal Stripe*, thin bands of black-and-white stripes confine alternating bands of crepelike gray for a billowing, three-dimensional effect. *Fiendish Crepe* alternates stripes of a conventional crepe surface with bands that seem almost to have been roughed by sandpaper. For *Korean Carrot*, a wool fabric, threads have been pulled at the edges and at intervals across the surface, producing rows of wavy tendrils. Ilana Goor, the Israeli furniture designer and sculptor, has begun to use Arai's fabrics on her own sculptural iron chairs (below right).

Architect **Peter Eisenman** has made a foray into fabric design with his Snakes and Ladders Collection for **Knoll International**. Recruited by Hazel Siegel, who, as the new director of Knoll's textile division, created the Paul Klee Collection last year (*AD-at-Large*, Nov. 1990), Eisenman said he was intrigued by the design possibilities for fabrics when Siegel mentioned that the surface of his Wexner Center in Columbus, Ohio, reminded her of a piece of fabric. With designs named *Cobra* and *Diamondback*, Eisenman presents intricately woven fabrics in geometric patterns. "We're playing with color adjacencies," he says. "We're not using contrasts to define geometry in a modernist way, with red up against yellow, for instance. We put red next to purple so that they read into each other."



COURTESY ILANA GOOR



COURTESY KNOLL

Another new wind in the textile world is blowing from **China Seas**, where president Dianne Morris took over a little more than a year ago from former owner Inger McCabe Elliott. Morris says that China Seas will still "stand for the exotic," as it has since Elliott founded it to showcase the fabrics of Southeast Asia. China Seas is also representing British designer **John Stefanidis**'s first foray into the American fabric market. Stefanidis draws on his Greek heritage for some of his best fabric designs. His Foibles Collection uses images of sea horses, boats and waves in blue and white, green and white or pink and white. Morris adds that she wants to extend the image of China Seas "beyond the bedroom and the sunroom," where its light, bold prints have been found. To this end, the company's designers have taken one of its most successful batik prints, *Bunga*, and rewoven the stylized flowers and leaves into thickly textured cotton brocades called the Spice Collection, presented in colors with such appropriately spicy names as *Vanilla, Cinnamon, Curry, Teal* and *Paprika*.

Finally, in a whimsical note from a bastion of traditional design, **Lee Jofa** has introduced three overscale ottomans in its new Windsor Club furniture collection. The collection, which runs to Chippendale-style sofas and modified chesterfields and club chairs, includes *Beatrice*, a round ottoman tufted or upholstered in pie-shaped wedges; a square one called *Garrick*; and a large rectangular one called *Eton*.

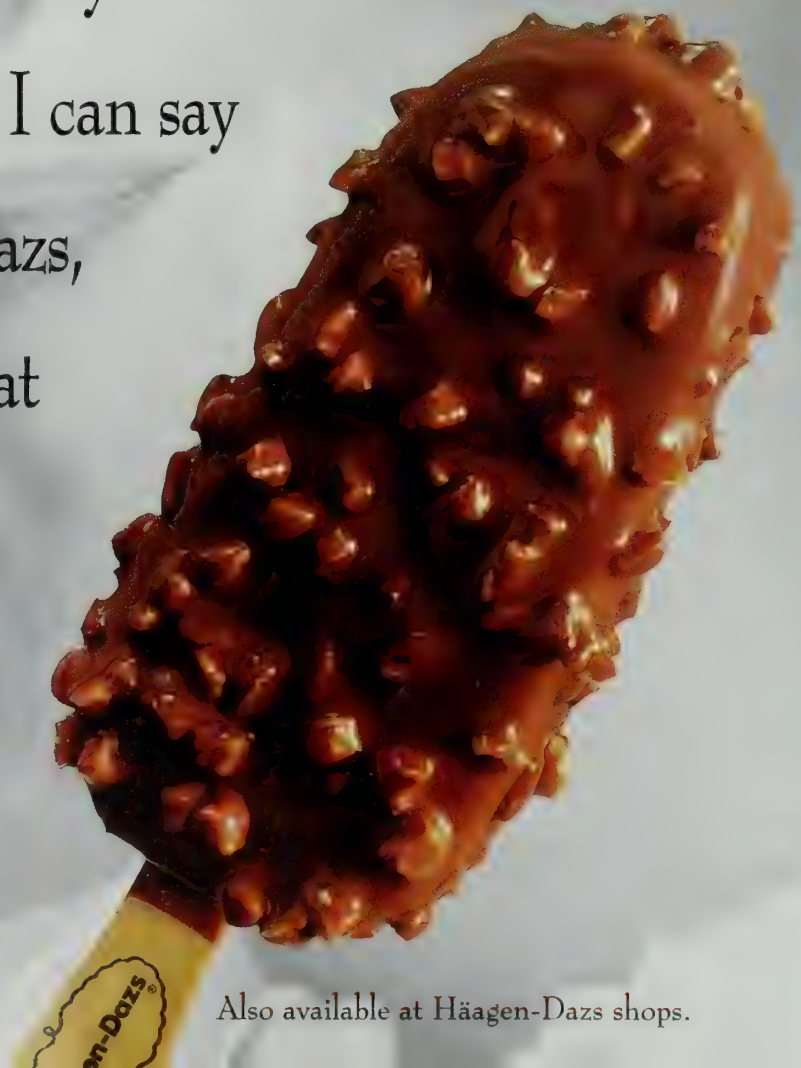
Totally Tole

Two antique tole cachepots that had formerly belonged to a member of the Esterhazy family inspired **Joan Golfar** and **Caroline Hughes** to reproduce them. The Englishwomen started with cachepots and wastebaskets, and now, four years later, they are selling handcrafted and painted reproduction lampshades, candlesticks and tulipières as well as an extensive assortment of their own tole designs. "We take a lot from *Grammar of Ornament*, the reference book," Golfar says. "But we take a little poetic license now and then."

"Their tole is elegant and useful, especially since antique pieces are so expensive," says designer Lady Victoria Waymouth, who sells the tole at her London shop. "They fit into any period, from stark contemporary to traditional." Golfar and Hughes, 27E Thames House, 140 Battersea Park Rd., London SW11 4NB; 71-498-0508.

continued on page 186

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First Impressions



COURTESY AGNEW'S

A series of original prints of Postimpressionist and early modernist works published by the late Parisian dealer Ambroise Vollard will be exhibited through July 26 at **Agnew's** in London. Christopher Drake of Agnew's spent three years tracking down the rare prints, all of which are new to the market. Included are Picasso's earliest series, *Les Saltimbanques*, Maurice Denis's romantic *Amour* collection of 12 prints inspired by his betrothal, and works by Toulouse-Lautrec (left), Edouard Vuillard and other artists. Agnew's, 43 Old Bond St., London W1X 3AF; 71-629-6176.

Future Furniture

Ligne Roset has moved across the street, but with its new location the Los Angeles showroom has sharpened its focus. Sticking to its core group of designers, who include architect Jean Nouvel, couturier Jean-Charles de Castelbajac and furniture creator Peter Maly, Ligne Roset is concentrating solely on innovative furnishings. And that has great appeal to some designers.

"They have unique things that you can't find anywhere else," says Luis Ortega, who used a Peter Maly bed, designed to be a self-contained unit with swivel tray tables along its frame for eating or reading, in one contemporary design project.

New to Ligne Roset's 1991 line is Nouvel's geometric Elementaire chair, designed as a solid cube in leather with a sharp protruding back angle, and the hand-tufted Pop art rugs of de Castelbajac. Ligne Roset, 8845–47 Beverly Blvd., Los Angeles 90048; 213-273-5425.

Country Pining

Painting trompe-l'oeil scenes on 19th-century Canadian country furniture that she inherited was, at first, a hobby for **Lyse R.-Caron**. But now she has perfected her craft, and her work is shown at two galleries in Montreal.

Paul Mardall, owner of Galerie de l'Héritage, says, "What she's doing is very unique—simple country folk painting." On one pine armoire, she painted a straw-laden cart on a path cutting through a forest. Inside, she painted a straw hat hanging on a nail, and named the piece Straw Hat. Mardall recently had it on display alongside a ca. 1850 rope bed painted with a floral design and a ca. 1880 pine washstand with a country scene decorating the backboard.

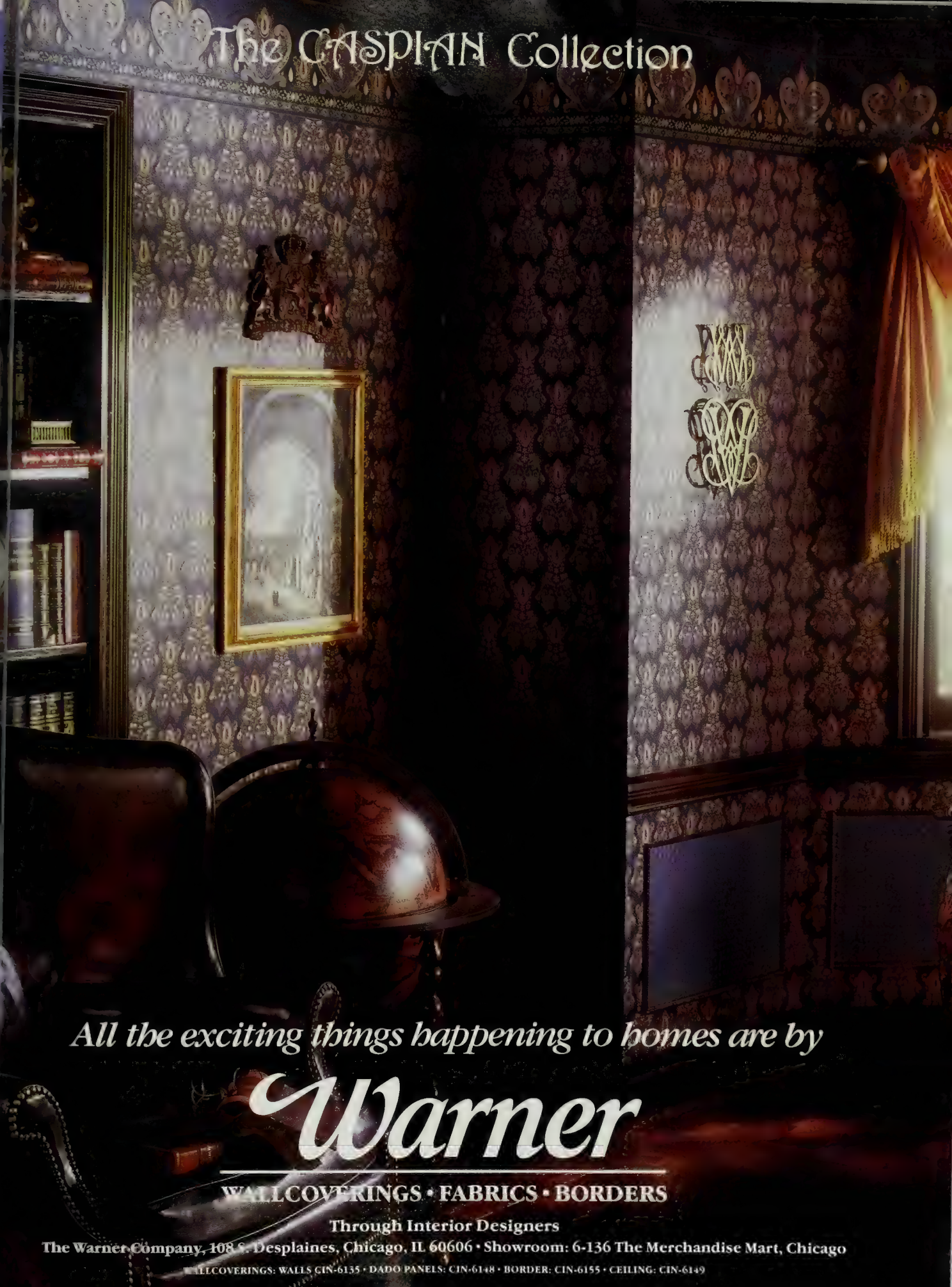
Caron restores mostly Canadian furniture, although she has refinished and painted European pieces as well. Galerie de l'Héritage, 440 W. de Maisonneuve Blvd., Montreal H3A 1L2, 514-499-0069; La Maison d'Emilie, 1073 W. Laurier St., Montreal H2V 2L2, 514-277-9725.



Pottering Around

Lipert International is almost single-handedly staging a revival of **Moorcroft** pottery in the U.S. Helped in part by a surge in pottery buying, which pushed prices to $18,000 for a 1919 Moorcroft orchid vase auctioned in 1989, Lipert is importing new pieces. The 1991 collection consists of 15 lines of vases, flowerpots and chargers with such names as *Finches, Carp* (left) and *Spring Blossom*. The pottery-making techniques have changed very little since Moorcroft was founded in 1897: Pieces are still turned on the lathe, designs are applied by trailing slip, and the trademark brilliant colors are hand-painted. Lipert International, 800-833-5473. The New York showroom, 41 Madison Ave., Ninth Floor, New York 10010, is open by appointment only.

continued on page 188


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Designer's Sources

Mario Buatta took some time out from his busy schedule of designing interiors and furnishings, including his Aromatique fragrances and a new line of English country lamps for Frederick Cooper, to divulge the names of a few favorite shops in New York.

For country furnishings and decorative items, Buatta hightails it to **Robert Altman**'s shop, where, Altman says, "at any given moment my best stuff just left." In fact, a turn-of-the-century Viennese seed-display cabinet and multicolored-slate games table had arrived at the shop only minutes before Buatta bought them. Preferring to work with designers, Altman offers mostly 19th-century iron tables, consoles and large accessories, such as umbrella stands. His latest finds: a late-19th-century country-store table that's eight feet long and a small early-20th-century Irish boat used for gathering reeds from a marsh. Robert Altman, 1148 Second Ave., New York 10021; 212-832-3490.

Buatta has two sources for accessories. "Wonderful small objects" is his summary of **Patricia Funt**'s stock. His favorites are the alphabet plates for children, which Funt says are mostly Victorian. The shop (below) is also adorned with antique animal figures, such as a bear that's an inkwell. "I like to work with people who have appetites for strange things, whether they like things to do with Alice in Wonderland or ice-fishing decoys," she says. Patricia Funt Gallery, 50½ E. 78th St., New York 10021; 212-772-2482.

At **Katie Ridder Home Furnishings**, Buatta routinely picks up resin boxes, finials and curtain tiebacks. Ridder and her husband, architect Peter Pennoyer, produce some of their own designs for the accessories in the shop. Most of the reproductions are imported from Spain, Italy and the Middle East or are made by local artisans, such as a pair of deck chairs Buatta purchased. Katie Ridder Home Furnishings, 944 Lexington Ave., New York 10021; 212-861-2345.



COURTESY PATRICIA FUNT

Notes from France



COURTESY BOB HABOLDT

Thanks to the concierge at the Ritz-Carlton in Paris, Bob Patino visited five private apartments at **Versailles** not open to the public unless arrangements are made for a private guide. Patino was able to see Marie Antoinette's private apartment, bathing room and theater. "The scale is much more human, the proportions are intimate, the décor beautifully appointed," he says.

Three new galleries of note include **Galerie Epona**, devoted entirely to equine art. Named after the Celtic horse goddess, the gallery shows primarily French watercolors, oils, engravings, bronzes and even 18-karat-gold jewelry. Epona recently had on display a bronze horse sculpted by Jules-Edmond Masson, a watercolor of a horse and carriage by Victor Geruzez Crafty and a painting of the racetrack at Auteuil by Louis-Ferdinand Malespina. Galerie Epona, 6 rue Villebois-Mareuil, 75017 Paris; 40-68-98-72.

Bob Haboldt has opened a gallery of old-master paintings and drawings. Housed in one wing of a 19th-century mansion, the gallery has brought together northern European, French and Italian art under one roof. Notable works include a 14th-century painting by Naddo Ceccharelli, a 1775 still life by Labatie (above) and a 1764 Boucher oil of a shepherd and shepherdess. Galerie Haboldt & Co., 137 rue du Faubourg Saint-Honoré, 75008 Paris; 42-89-84-63.

When antiques dealer Jean Gismondi launched **Galerie Gismondi-Pastor** with Michel and Catherine Pastor in Monaco, he took on the challenge of demonstrating that antiques and contemporary art can be displayed in harmony. Sculptures by César, Arman and Tinguely coexist with a 17th-century Italian *pietra dura* cabinet and an 18th-century Viennese chandelier. Galerie Gismondi-Pastor, 11 avenue Princesse Grace de Monaco, 98000 Monte Carlo; 93-25-27-14. □

Silken Touch

More than 50 years ago, Lisa Dulken went into partnership with John Derrick, who had come from France with nearly 500 hand tools for making silk flowers. Today, in the same New York loft, Dulken and her niece, Pamela Gurock, still direct workers in the creation of every blossom imaginable, including such wildflowers as Queen Anne's lace.

Dulken & Derrick got a big boost at the beginning when Eleanor Roosevelt ordered their flowers for the White House. Robin Roberts of Clarence House bought them for Gene Moore to use when real flowers wilted in the hot lights of Tiffany's windows; Brunschwig & Fils has used them in its showrooms; and Carleton Varney has been a longtime customer. Dulken & Derrick, 12 W. 21st St., New York 10010; 212-929-3615.



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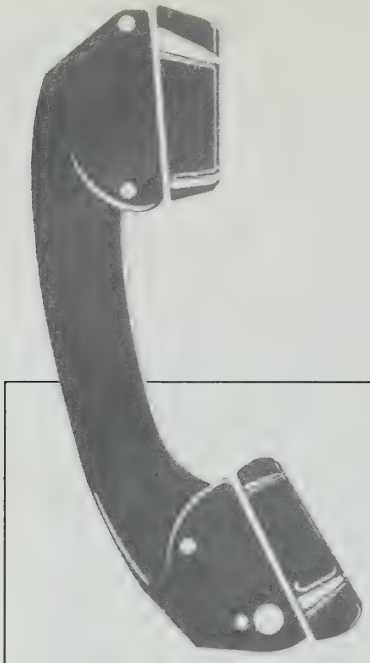
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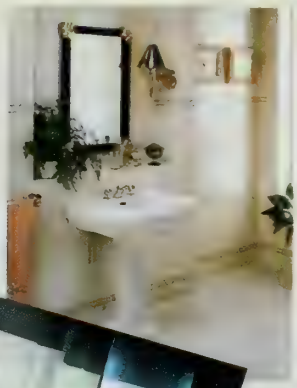
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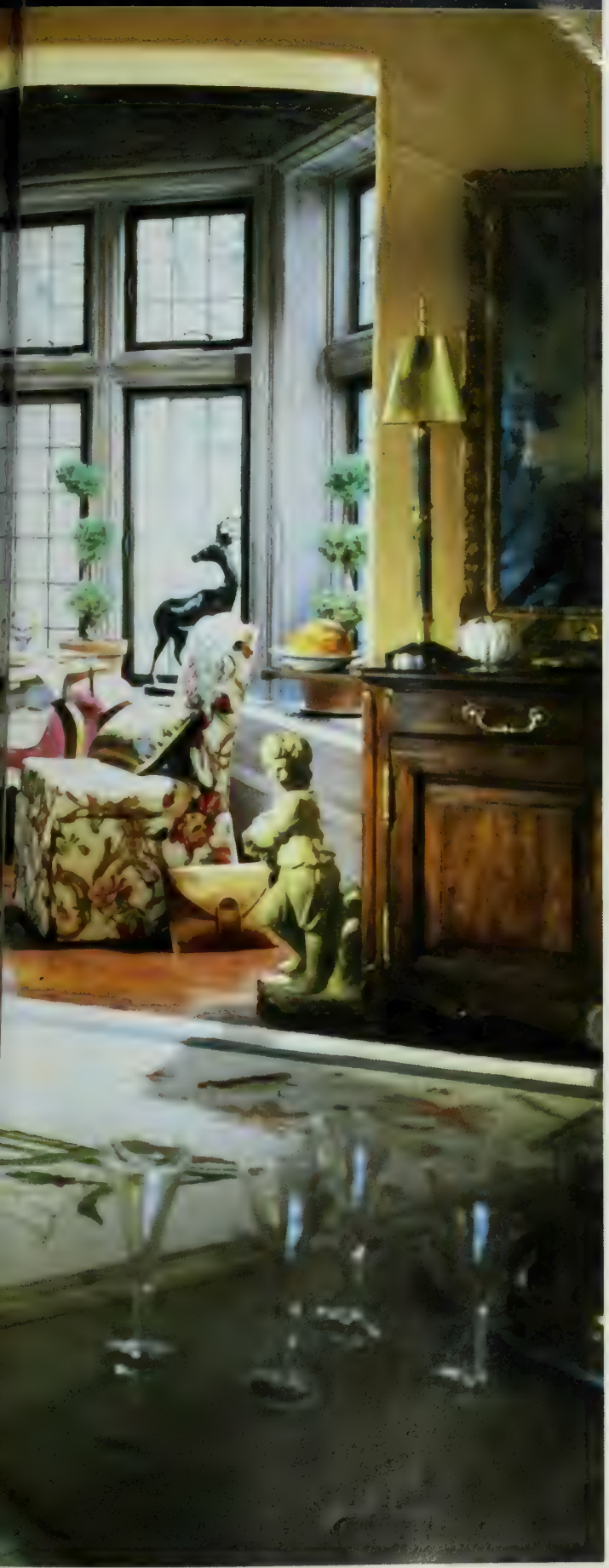


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TABLE OF CONTENTS

August 1991

ARCHITECTURAL DIGEST



COVER: The view from the pool to the main house of interior designer Thomas Britt's retreat on Long Island. Photography by Jaime Ardiles-Arce. See page 54.

12 **Letters from Readers**

16 **People Are the Issue**

24 **Portrait: Lawrence Durrell**
A Last Visit with the Author in Provence
By Daniel H. Minassian

34 **Art Notebook: The Carnival Spirit**
Colorful Tokens of a Vanishing American Phenomenon
By Richard Conniff

46 **Historic Houses: Hammersmith Farm**
Inside the Auchincloss Summer Enclave
By Avis Berman

154 **AD-at-Large**
Inside the Design World

162 **Reader's Directory**

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INTERIOR DESIGN

54 **Midsummer Night's Dream**
Exotic Flourishes for a Designer's Long Island Retreat
Interior Design by Thomas Britt, ASID
Text by Bernadine Morris/Photography by Jaime Ardiles-Arce

64 **Georgian Revival in Connecticut**
English Style Distinguishes a Vintage 1920s Manor
Interior Design by Keith Irvine and Edwin Jackson of Irvine & Fleming
Text by Brooks Peters/Photography by Peter Vitale

72 **A Northwestern Palette**
Enhancing a Carl F. Gould Design in Seattle
Interior Design by Jean Jongeward, ASID
Text by Douglas Gantenbein/Photography by John Vaughan

78 **Cooling Trend on Long Island**
Infusing a Beach House with Freshness and Scale
Interior Design by Marjorie Shushan
Text by Steven M. L. Aronson/Photography by Peter Vitale

92 **Desert Textures**
An Austere Backdrop for Art and Nature in California
Interior Design by Steve Chase
Text by Michael Webb/Photography by Mary E. Nichols

112 **Trooping the Colors**
A London Designer's Eye for Pattern
Interior Design by Michael Szell
Text by Elizabeth Lambert/Photography by Derry Moore

118 **Terms of Endearment**
A St. Louis House Warmly Embraces Past and Present
Architecture by Graham Gund
Text by Jane Holtz Kay/Photography by Tony Soluri

136 **Neoclassical Spirit in Spain**
Grand Details Transform an Intimate Madrid Apartment
Interior Design by Manuel Ordaz
Text by Nicholas Shrady/Photography by José Luis Pérez

ART AND ANTIQUES

100 **Art: Modern Scottish Painting**
Early-20th-Century Works with a Cosmopolitan Air
Text by John McEwen

130 **Antiques: Chinese Provincial Furniture**
Ink Painting Embellishes a Fine Taiwanese Craft
Text by Avis Berman

SPECIAL FEATURES

86 **Gardens: Provençal Bloom**
Baroness Geoffroy de Waldner in France
Text by Elizabeth Lambert/Photography by Derry Moore

106 **Architectural Digest Visits: Françoise Sagan**
The Author's Residence in Paris
Text by Charlotte Aillaud/Photography by Marina Faust

124 **Tchaikovsky at Klin**
The Composer's Last Home in the Countryside near Moscow
Text by Peter Lauritzen/Photography by Kari Haavisto



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Architectural Digest (ISSN 0003-8520) is published monthly, except semimonthly in August, by Architectural Digest Publishing Corp., a subsidiary of Knapp Communications Corporation, Cleon T. Knapp, chairman. Editorial and executive offices are located at 5900 Wilshire Boulevard, Los Angeles, CA 90036, 213/965-3700. New York editorial office: 699 Madison Avenue, New York, NY 10021, 212/371-7820.

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Rates for the U.S.A., its territories and possessions: 12 issues, $39.95; Canada and all other countries: 12 issues, $59.95. Single issues in the U.S.A.: $5.00; in Canada: $6.00; $5.00 in all other countries. If you are moving, renewing, have a question, or wish to have your name left off our mail advertisers' list, please enclose your subscription label with your correspondence for faster service. Please allow 8 weeks for a change of address. A new subscriber's first issue will be mailed within 8 weeks of order receipt. Address all correspondence pertaining to your subscription to *Architectural Digest*, P.O. Box 10040, Des Moines, IA 50340, or call 800/234-4378. Direct non-subscription correspondence to editorial office.

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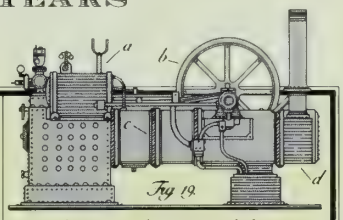
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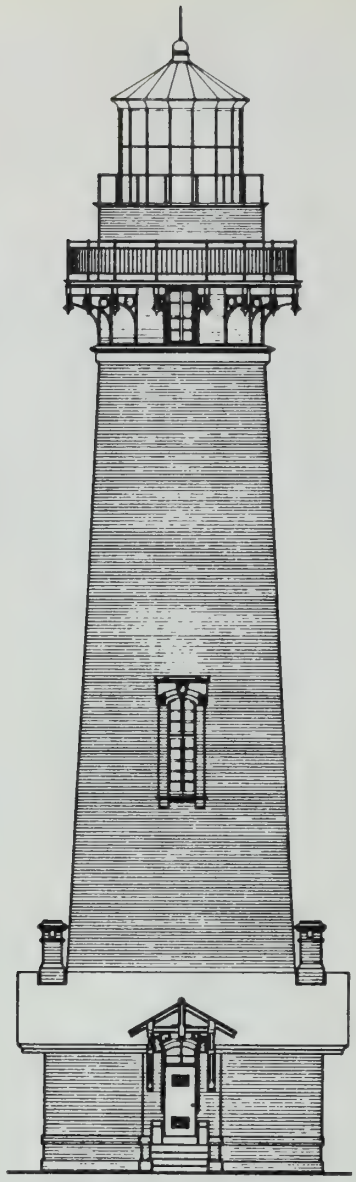
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LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
Address: Letters, Architectural Digest,
5900 Wilshire Boulevard, Los Angeles, California 90036.

After years of reading *Architectural Digest* I am overwhelmed at your recent achievement. The April 1991 issue is not only your best, it is a collector's item.

Bennett Blum
Bryn Mawr, Pennsylvania

I have enjoyed *Architectural Digest* for years but now feel it's out of touch with "real people." The houses are too extravagant, boring and the same.

Mrs. Art Schuster
Goldendale, Washington

I think your magazine is terrific. There is always much to see and learn in every issue—what to do and sometimes what not to do. "London's Park House" (April 1991) is a case of the latter. It's really not up to your usual standards—except for a pleasant-looking entrance, who would want to be seen in any of those horrible rooms? It all looks like an expensive furniture warehouse. The entrance hall is chock-full, the Red Room looks like something out of a nineteenth-century bordello, the conservatory is a chintz advertisement, and the dining room is claustrophobic with its Jupiter-size chandelier poking through the ceiling. There is an important lesson here: Costly possessions in and of themselves do not equal good design. The owners of Park House need to discover their own style and proceed with some heavy editing of their collection.

Fredrick Porter
Edgar, Nebraska

Architectural Digest has always had very elucidative articles and illustrations. The pictures are always those imagined in fantasies. One spread in your magazine that tops them all is the cover story ("High Style in Palm Beach") in the April 1991 issue.

Alexander Rosell
Key Largo Beach, Florida

Your April 1991 issue featured a delightful story on a renovated and redecorated Palm Beach Spanish colonial ("High Style in Palm Beach"). Designer Bunny Williams and architect Mark Ferguson are to be congratulated on this project. It is simple yet grand, a casually elegant design but warm and inviting. It will be studied for some time by your readers. I only wish there had been pictures and description of more of the house and grounds, particularly the less public rooms such as the kitchen and baths, which are practically never shown. So much of today's architecture is sterile, crisp and slick, yielding a cold, forbidding ambiance despite tricks used by designers to warm the atmosphere. I hope more people will persuade architects to develop both new and old homes into welcoming, interesting places to live.

N. C. Krieble
Palatine, Illinois

As an interior design student, I am constantly searching for new inspiration, and I am confident that I will find it with each issue of *Architectural Digest*. I have built up my library of your magazine for the last few years, and at any given time I can go to it to research decorating problems and have my questions answered. Every facet is covered in such depth.

Rosalie D. Sluss
Newark, Delaware

While we were excited about our inclusion in the article "Shopping in the Wilds of Montana" (*Architectural Digest Travels,* April 1991), it was disappointing to find that we were not identified by name. The "antiques collective" pictured on page 84 is the Kalispell Antiques Market.

Cathy Lusk
Owner and General Manager
Kalispell Antiques Market
Kalispell, Montana


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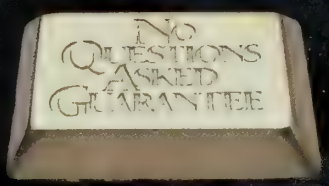
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PEOPLE ARE THE ISSUE


AARON RAPOPORT/ONYX

Last summer, we sent Architectural Digest subscribers The AD 100, a discriminating guide to the world's top interior designers. This month, subscribers will receive a companion edition, The AD 100: Architects (it will also be offered on select newsstands from August 6 through October). This unprecedented publication provides essential information about the world's best residential architects, including their design philosophies, approaches to interiors, professional backgrounds and fees. Most important, The AD 100: Architects presents dramatic four-color photographic examples of the architects' work. As architecture assumes a greater role in our lives, this access is invaluable. We hope you'll find The AD 100: Architects a useful tool in your exploration of the contemporary design world.

Paige Rense *Editor-in-Chief*


BILLY CUNNINGHAM

Thomas Britt

Midsummer Night's Dream

Although Thomas Britt's house on the southern shore of Long Island is a perfect place to go to retreat from the hectic pace of Manhattan, it is not just one man's private enclave of peace and quiet. "I'm out there every weekend in the summer," says Britt, "and I love to entertain my friends. In the afternoon I might have lunch for my guests in the courtyard or by the pool. At night we can have cocktails in the house, and then proceed to the Moroccan tent and have a gala dinner. It's such fun to dine in the tent with everything sparkling under the lanterns. Afterward we can either go for a swim or dance. It's all quite magical." *See page 54.*


GEORGE OBREMSKI

Keith Irvine



Edwin Ja[illegible]

Georgian Revival in Connecticut

For Keith Irvine of Irvine & Fleming, the background is the thing in putting together a successful interior. "If you have a beautiful background, it doesn't really matter if you have all the right objects," he says. Irvine and his assistant, Edwin Jackson, had a particularly grand structure to work with when they were called upon to restore a 1920s Georgian Revival house in Connecticut. After making some minor architectural modifications, the designers transformed the library, installing new paneling and cabinetry. Then, using an English material called Ana[illegible]pta, they created a false-plaster ceiling. "It's the sort of thing they would have had in 1924," says Irvine. Throughout the house, marine paintings and nineteenth-century silhouettes coexist with English antiques and Export porcelain. The effect, says Irvine, shouldn't look planned. "That really is the key to great furniture arrangement." *See page 64.*


JOHN VAUGHAN

Jean Jongeward


JOHN VAUGHAN

Janet True

A Northwestern Palette

"We're pretty low-key up here," says Seattle interior designer Jean Jongeward, who has gotten to know her adopted territory well over the last forty years. "We have a soft light with a silvery quality, and there's something natural about using color that's low-key, too." Jongeward, who grew up in Minnesota and North Dakota and later spent five years in the deep South, began her professional life as a newspaper reporter, then worked in advertising before fulfilling her dream of having a career in interior design. "I would have gone to Parsons early on," she says, "but the war interrupted." She never did get there and instead received on-the-job training when she worked for Roland Terry's architecture firm in Seattle, opening her own office in the 1960s. She has been responsible for training other designers, such as Terry Hunziker, who have gone out on their own. "With the kids I trained now appearing in magazines, it makes me feel ancient," says Jongeward with a laugh. "Before that happened, I was oblivious to the aging process." *See page 72.*

continued on page 18



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continued from page 16



JAIME ARZOLEF ARCE

Marjorie Shushan

Cooling Trend on Long Island

"I've been involved in interior design for twenty-five years, and I've worked all over," says Marjorie Shushan. "It all started when I lived in New Orleans and I designed an office for someone as a favor—I've been working ever since." Primarily self-taught, Shushan lived in Aspen for a while, where she met the late interior designer Kalef Alaton. "He was doing a project there and I was being a ski bum—we started out as friends, and it snowballed from there into a professional association," she explains. At first she worked with Alaton in Los Angeles, then, as his East Coast commissions increased, she moved to New York as his representative. Recently she has been operating her own Manhattan-based design firm, where she juggles projects as far-flung as New Orleans, South Carolina and La Jolla, California. "I guess it's a lucky coincidence, but most of them are right on the water," she says. *See page 78.*



DERRY MOORE

Baroness Geoffroy de Waldner

Gardens: Provençal Bloom

Lulu de Waldner has a working garden, and she is likely to be in it from early morning to late afternoon. Herbs are dried for kitchen use and for the fragrant tisanes she brews for her visitors. Apricot, apple, cherry, fig and peach trees produce with unstinting generosity. In spite of the difficulties of gardening in Provence, where the chief adversary is that wayward wind the mistral, the baroness's sense of humor touches everything: Wire frames in the form of elephants and horses are covered with climbing roses, and the perennial border is the "Buddies' Border," filled with gift plants from her friends. As richly planted as the garden is, there always seems to be room for additions, as Lulu de Waldner's daughter, Diane Hoare, knows from long experience. Plants her mother orders from the Chelsea Flower Show catalogues are delivered to the Hoare residence in London for transportation to Provence. "Even though it's easier to fly to Marseilles," she says, "we drive to Provence with a station wagon crammed with children and roses." *See page 86.*



Ste...

Desert Textures

Since it's not a feminine, frilly place, "he told me to think massive, not precious," says a client, recalling a conversation she had with Steve Chase about the desert residence in Rancho Mirage, California, that he designed for her and her husband. "He understood the volume of the house, and from the beginning he and the architect had a wonderful vision for it," she says. The couple had previously worked with Chase on another desert residence but sold it because no matter what they did to it, the designer observes, "it was still part of a programmed community on a golf course with little architectural character." They also liked the fact that the house would be the antithesis of their traditional, primary residence near Washington, D.C. The wife had to shift gears completely when purchasing art. "In Maryland," she says, "we collect French and American Impressionists and Oriental art objects, and we have Regency furniture. I'd never collected contemporary art before this, and naturally I was influenced by Steve. That's what I love about California—it's a totally different environment. But I don't want to leave the East completely, because then this wouldn't be a vacation." *See page 92.*



MARINA FAUST

Françoise Sagan

Architectural Digest Visits: Françoise Sagan

"I met glory when I was eighteen years old, with a book 188 pages long. It was like an explosion in a coal mine." Françoise Sagan wrote those words after the publication of *Bonjour Tristesse*. Her works since then—from *Aimez-Vous Brahms?* to the more recent *Un Sang d'Aquarelle* and *La Laisse*—have tended to follow the same themes: youth, innocence and the search for experience. Sagan apparently has not changed much since the success of that first novel. She owns more furniture these days, and over the years has acquired numerous paintings and books that now fill her new town house in Paris. And even though she still loves to throw parties and have friends stay over, she no longer has to go in search of an empty bed in her own home. But she regards her possessions and her house with a certain detached bemusement. As she confesses, "If there's anything special about my houses, maybe it's the fact that I don't look after them, I just live in them." *See page 106.*



DERRY MOORE

Michael Szell

Trooping the Colors

Michael Szell, whose small London house is full of opulent prints and patterns, has been designing fabrics for twenty-five years. "Custom-made fabrics were not available before I began doing them," he says. "For example, I might do the same print in a different color for the lining of draperies. Details you never see, but you know they're right—that's what 'custom made' is all about." His style is European grandeur, and his fabrics decorate palaces around the world. His first commissions in 1966 were for Paul Getty and the shah of Iran. He did fabrics for the shah's coronation in

continued on page 20

The Encyclopedia of Summer Classics, Illustrated:



Hobie surfboard. Eight-foot balsa board from the early '50s, shaped by the celebrated surfer, Mickey Muñoz, and personally signed by Hobie Alter. Black glue was used to join the 2-inch wide balsa wood strips. The laminated fin is a handsome combination of redwood and pine.

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ALFA ROMEO

continued from page 18

1967, has worked in all the royal palaces in England, designed the film sets for *The Great Gatsby* and in 1986 decorated Covent Garden at the queen's request for her sixtieth birthday gala. Szell particularly enjoys working with the queen because "she knows what she wants and I know what she wants." *See page 112.*



TONY SOLURI

Graham Gund



TONY SOLURI

Jane and Warren Shapleigh

Terms of Endearment

Shapleigh House II in St. Louis is so named because it's the second residence architect Graham Gund has designed for friends and clients Warren and Jane Shapleigh. In 1979 he created a summer house for them on the Massachusetts seashore. That prizewinning house is all cutouts and courtyard, with white geometric shapes that subdue the wind and save the view. In the St. Louis suburb of Ladue, however, the Shapleigh residence is a traditional, framed stucco house that settles into its site with an air of four-season permanence. Gund has a knack for choosing the right architectural elements for each location, such as his recent 75 State Street building in Boston. It has been praised for its cut-in corners and setbacks, which recall the towers of the 1930s, and its detailing and scale, which are compatible with the neighboring historic buildings. *See page 118.*



JEAN-PIERRE LEDOS

Manuel Ordaz

Neoclassical Spirit in Spain

Endowing a cramped apartment with sweeping proportions seems to have come naturally to Manuel Ordaz, a noted art and antiques dealer in Spain who opened his interior design studio three years ago. "Antiques dealers often make very able decorators," he says, "though not necessarily vice versa." For Dr. Josefina Vicario, an owner of weight-loss clinics in Spain, Ordaz and his associate, Rafael Sitges, embellished a Madrid pied-à-terre with Neoclassical details, creating a suitable background for a variety of antiques and artworks. In the most complicated stage of the project, the designers constructed an English-style staircase to connect the apartment with a library below. An array of Pompeian prints now lines the stairwell, which is illuminated by contrasting tones for walls, paneling and moldings—another example of Ordaz's ease in infusing a small space with scale. *See page 136.*□





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PURE WOOL PILE

A Last Visit with the Author in Provence

By Daniel H. Minassian

"Now, Aldo and Jérôme have vanished from the scene . . . and with them others who have also stolen away into history leaving memories of a Provençal visitation: Henry Miller, Denis de Rougemont, Giono, Marie M-D . . . Sometimes I feel I have been left to complete this book before joining them!"

—Introduction to *Caesar's Vast Ghost: Aspects of Provence*

PROVENCE, THE crossroads of so many civilizations, proved fertile ground for the late poet and novelist Lawrence Durrell, who called it home for more than thirty years. "Like everyone else," he wrote, "I came here to fall in and out of love long ago." It was in Provence that Durrell heard the ancient echoes of Greece and Rome, the lingering voices of de Sade and Mistral, and it was Provence that inspired his final book, *Caesar's Vast Ghost*, published just before he died last November.

In Sommières, near Nîmes, stood the house of the "Sage of Sommières"—"Le Château" to locals and "Dracula's Castle" to Durrell himself. It looked abandoned behind its iron gates, like a place that hadn't been lived in for years: brambles, crumbling stones, towering trees in a deserted park.

Weeks before his death he was in Sommières with Françoise Kestsman, his constant companion in the last



Lawrence Durrell, the late British novelist and poet (above, at his house in Sommières), lived in Provence for more than 30 years. "Underneath it all the place has a spirit of its own which starts to modify the invader if only he will stay long enough," he wrote in *Caesar's Vast Ghost: Aspects of Provence*, his last book. BELOW: A Provençal village.



PHOTOGRAPHY DANIEL H. MINASSIAN

"I've always lived here like this, sort of camped."

continued on page 28



CHANEL

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A Last Visit with the Author in Provence
continued from page 24



"So many things have happened in Provence. I set out to discover what drew so many cultures."

years of his life. Durrell, a giant of modern literature, was, at seventy-eight, a little man gasping with emphysema. "My disease has the name of a Greek goddess," he remarked.

There was something childlike in his way of looking at people. "He was a child," Kestsman would say later, "rather a mischievous one. I think he never wanted to grow up, which is why he felt such kinship with mythologies. They were closest to what he saw as his own inner truth."

In his kitchen, where he often joined visitors, Durrell sat with a glass of the sparkling wine he liked to drink. "Wine is food!" he once told a friend. And in *Caesar's Vast Ghost* he wrote, "I can honestly say I have experienced the country with my feet as well as my tongue."

Of his house in Sommières he explained, "I've always lived here like this, sort of camped. I bought this house in 1965 as a present for my wife, Claude. She adored it, thought it looked like a house in Alexandria. We just started existing here—without really moving in properly."

Durrell was what he had always wanted to be, a lifetime refugee. "You see, I'm homeless—that's my secret. I was born in India, I went to school in India, and then when I was eight or nine I was sent to school in England. But I didn't stay; we never had any home there. At sixteen I was transplanted again, this time to France. I became a European in spite of myself. For that reason I've always had the sense of deprivation that's common to all refugees. In fact, I'm a refugee by birth, a professional."

From his childhood, Durrell was immersed in Oriental cultures and Buddhism. In the West he was more Mediterranean than European, while remaining perfectly unclassifiable. The least British of British authors, he always managed to avoid the traps of literary and political establishments.

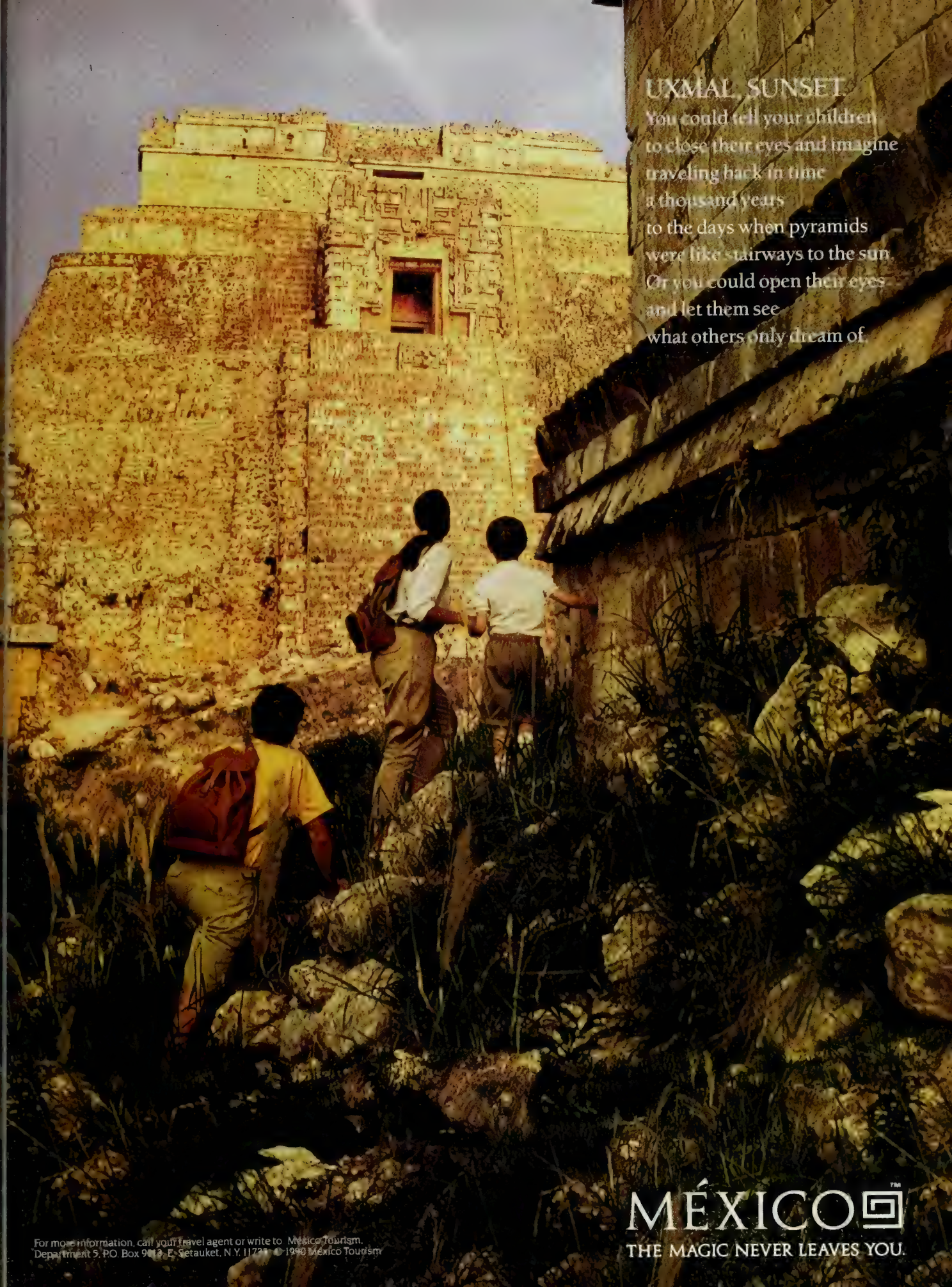
Durrell belonged nowhere and everywhere. His life and work epito-



"These skies—the special wounded blue one finds sometimes in Mantegna's skies—are unique to Provence," Durrell wrote in *Caesar's Vast Ghost*. TOP: A herd of goats on a rocky slope not far from where Durrell lived. He moved to Sommières in 1957, the year he published the first volume of his acclaimed work *The Alexandria Quartet*.

ABOVE: Vineyards border a road in the Luberon. In Provence, Durrell found evidence not only of a rich variety of cultures but of a land set apart from the rest of France. It was for him "a funnel through which almost every race, ancient and modern, has marched either towards or away from, a war; marched upon roads traced and defended by the bravery and enterprise of the ancient Greeks and Romans."

continued on page 30



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PORTRAIT: LAWRENCE DURRELL

A Last Visit with the Author in Provence
continued from page 28

mized the fluid existence of the true writer. Born in the Himalayas in 1912 of British parents, he spent his last years at the edge of Mare Nostrum, the Mediterranean.

"My father was an engineer in the public works department, a civil servant," he explained. "He was sent to Tibet and Burma to supervise the construction of railways.

"Our family was more Asiatic than anything else: We were deeply attached to India and spoke her languages. My uncles and aunts were all British government officials, but they also translated the poetry of the country. You see, we were a rather literary and cultivated family, very influenced by the Hindu culture."

India and Buddhism were to haunt Durrell all his life, from school in Darjeeling, where he could see Everest and the Himalayas from his dormitory window, to the Buddhist monastery in Burgundy, where he often went to visit his lama friends.

"I had wanted to carry my Buddhist studies further," he said. "I find that Buddhism is infinitely more enriching than the other faiths. In any case, it has proved a highly enriching intellectual diversion, all the more interesting since Buddhists can be just as dogmatic as the worst Anglo-Saxon fanatics—which I suppose makes me feel quite at home with them. Still, I'm really a very bad Buddhist."

Durrell's star eventually led him to the shores of Asia Minor; he left India for good, the British Empire crumbling in his wake. "I had no alternative but to go," he remembered. "I think I suffered much less than the others, because I was already used to the notion of absence, travel and departure. Too, England held out all kinds of literary possibilities for me. It all took place without much fuss. Then came Greece—and the war."

Durrell, along with his first wife, Nancy, his mother, sister and brothers, went into a kind of exile on Corfu. He had already written some poems and two novels; now he began another novel, *The Black Book*, about which T. S. Eliot would say, "It's the first work by a young British writer that gives me hope for the future of fiction." Published in 1938 in Paris, *The Black Book* was labeled obscene in England, where it was not to appear until 1973.

Durrell's promise had already been noticed by novelist Henry Miller, whom he had written in 1935 to congratulate on the "howling triumph" of *Tropic of Cancer*. Miller's own enthusiasm and encouragement led to a deep and lasting friendship between the two, not to mention a prolific exchange of letters, later published as *A Private Correspondence*. Right at the



PORTRAIT: LAWRENCE DURRELL

A Last Visit with the Author in Provence

start, Miller invited Durrell and his wife to visit him in Paris.

"If Miller hadn't encouraged me, I would never have had the nerve to make a start," Durrell admitted. "*The Black Book* was my first effort. The text wasn't that terrific, but I still have a certain affection for it because it was the start of everything. It was the first time that I heard my own little voice. It's very satisfying to feel that at last you have made yourself heard. All the same, it was only a baby book, to such an extent that these days I've even begun to enjoy its defects and to forgive them."

In 1941 Durrell began working for the British Information Office in Cairo. This proved to be a point of departure for a fantastic odyssey around the Mediterranean: Alexandria, Athens, Rhodes and Cyprus, where he later took charge of the British government's public relations bureau from 1953 to 1956. Further travels led him to Belgrade and Córdoba in Argentina, where he ran the British Council Institute.

From his Mediterranean experience sprang Durrell's masterpiece, *The Alexandria Quartet*, a kind of symphonic prose-poem published in four volumes between 1957 and 1960: *Justine*, *Balthazar*, *Mountolive* and *Clea*. The *Quartet* was largely autobiographical, a collection that lives and breathes Alexandria and the presence of women—two themes that dominated Durrell's life and work. Justine, Clea and Melissa—how do these fictional women correspond to the wives and loves who shared Durrell's real life? Which of them was based on Nancy, whom he married when he was twenty-three? And which was Eve Cohen, his great Alexandrian love and second wife, to whom *Justine* was dedicated? Then there was Claude, the love of his life, whom he met in Cyprus. It was Claude who steered Durrell to Sommières in 1957 and made him concentrate exclusively on writing. She died very suddenly in 1967. The next years were filled by Ghislaine de Boysson, whom he divorced in 1978. But it was Françoise Kestsman who gave meaning to the end of his career and to whom he dedicated *Caesar's Vast Ghost*.

Weeks before the book's publication, Durrell remarked, "Actually, I paced it wrong. I didn't want it to get boring. The result is that it isn't long enough. The sheer variety of historical material I turned up, from Caesar to the Marquis de Sade—not to mention the Greek philosophers—was truly staggering. I didn't want to end up with a doctoral thesis. I was also worried about failing to do justice to the land. So many things have

continued on page 32



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Lawrence Durrell
continued from page 31

happened here. I set out to discover what drew so many wide-ranging cultures and civilizations together in so small a region."

Caesar's Vast Ghost emerges as Lawrence Durrell's testament. His theme is love: love of Provence, from the Pont du Gard to La Turbie. What Durrell would have us drink is the vital essence of the Greeks who first planted vines there, and what he would have us see is that there is still a greater residue of history in the region than in all of Italy. Every Provençal stone he turns raises the dust of generations; the very lines of the modern *routes nationales* speak of ancient history. "Even today in the streets of Arles," he wrote, "you will find in the blazing beauty of an Arlésienne, a Roman echo in flesh."

But Durrell found that Provence was also a land in transformation. "Nothing," he observed, "will ever be the same. They're even changing the wine—inevitable, I suppose. Fortunately, I'm something of a philosopher, in the Taoist sense, by which I mean I've already taken my leave of things, so their disappearance is less distressing to me than it seems to be to most people. I think if one is a poet one has to learn early how to do without. You have to protect yourself somehow, for none of us is a Titan."

Durrell never pretended to be master of his own destiny. He chose instead to follow wherever his luck led him. "In my life, I never prepared anything in advance, never set anything up. The things I've done have been uniformly chaotic, probably because I was always afraid of wrecking my spontaneity. At the same time, one has to be constantly on the qui vive. Something decisive may happen around the next corner, something you have to look to and be ready for."□

The Centre d'Etudes et de Recherches Lawrence Durrell, devoted to the study of the author's works, will open in November at 15 route de Saussine, 30250 Sommières, France; 066-80-07-35.



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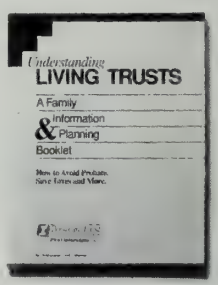
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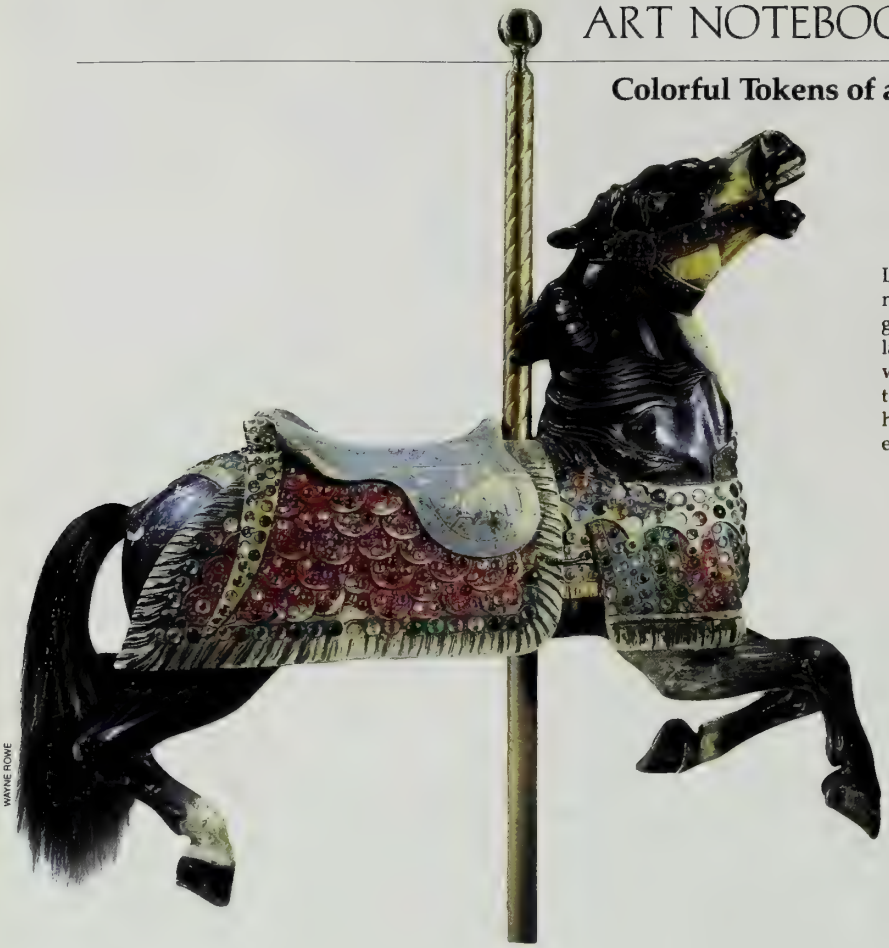


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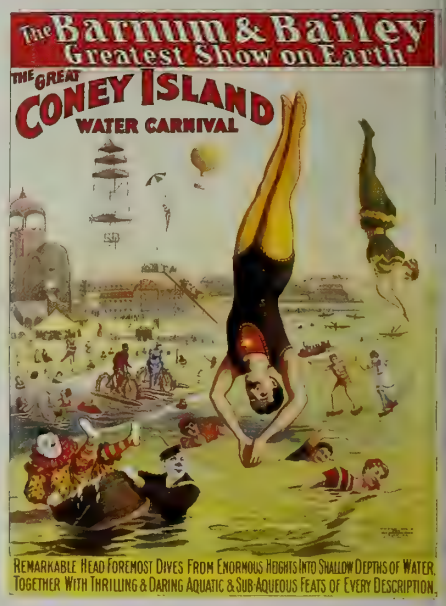
Colorful Tokens of a Vanishing American Phenomenon

By Richard Conniff



WAYNE ROWE

LEFT: *Carousel Horse*, Charles Carmel, New York (Coney Island), circa 1920. Painted wood and colored glass; 42" x 56". By the early 20th century, Coney Island had become a center for carousel manufacture where legendary horse carvers such as Carmel made their names. M. D. Borelli, to whom Carmel supplied horses, lavishly studded them with glass jewels of every color. Daniel's Den, South Pasadena, California.



BILL ALLER

RIGHT: *Carnival Poster*, Strobridge Lithographic Company, Ohio (Cincinnati), 1898. Lithograph; 39⅛" x 29⅛". Known for its Barnum & Bailey posters, the Strobridge Lithographic Company, through technology and craftsmanship, established itself as the largest and finest producer of circus and theatrical posters. Posters Please, Inc., New York.

BELOW: *Carousel Rocking Chariot*, Herschell-Spillman Co., New York (North Tonawanda), 1915–16. Painted wood; 52" long. A deeply carved rocking chariot is from an elaborate menagerie carousel made by the most prolific carousel manufacturer of all time. Christie's, New York.



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Yes, indeed. Only ten cents, and educational, too. The assorted objects loosely categorized as fairground art are the last physical vestiges of an era when circuses, carnivals and amusement parks presented a larger-than-life world to a not-yet-electronic America. What was being advertised was no mere sideshow but "the world's most com-

continued on page 38

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Colorful Tokens of a Vanishing American Phenomenon

continued from page 34



LEFT: *Carousel Lion,* Charles Looff, New York (Coney Island), late 19th or early 20th century. Painted wood and colored glass; 57" x 80". Credited with installing the first carousel at Coney Island in 1876, Looff, a carver and carousel builder noted for his exquisitely carved horses, also turned out a fine array of menagerie figures. Guernsey's, New York.

The current interest in fairground art is due in part to the status of the carousel animal.



MICHAEL TROPEA

ABOVE: *Carousel Scenery Panel,* Herschell-Spillman Co., New York (North Tonawanda), circa 1917–25. Painted wood; 50½" x 49". A dancing wood nymph decorates a panel that was used to conceal a carousel's machinery. Old Parr's, Inc., Chicago.



JERRY SMITH

plete congress of strange people," no mere trapeze artists or animal tamers but "peerless prodigies of physical phenomena." On stage! In person! Live!

It may seem like a leap of the imagination, but the current interest in fairground art is due in part to the rapid rise in status of the carousel animal since the early 1970s. Folk art historian Frederick Fried was the first to point out the inventiveness and delicacy the great carousel makers brought to these carved figures. The subsequent rush of popular recognition drove the price of an individual animal from a few hundred dollars to an average of about $25,000 today, with a record price, set in 1989, of $121,000 for a horse by the Coney Island carver Marcus C. Illions.

Such prices have encouraged many collectors to direct their efforts to the other, generally neglected, carvings and decorative panels of the carousel. The same workshops



MICHAEL TROPEA

ABOVE: *Ball-Toss Figures,* midwestern United States, circa 1950. Painted wood and reflectors; 26" high each. Garnering widespread appeal at festivals and carnivals, ball-toss games were tests of ability that rewarded true aim and the good eye. Carl Hammer Gallery, Chicago.

ABOVE LEFT: *Sideshow Banner,* Fred Johnson, Illinois (Chicago), circa 1940. Oil on canvas; 68" x 95". Animal wonders and human oddities portrayed by banner artists such as Johnson captivated the imagination and enticed the public to view attractions. Carl Hammer Gallery, Chicago.

continued on page 42

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Colorful Tokens of a Vanishing American Phenomenon
continued from page 38

that produced the horses also turned out the rounding boards, which held together the spokes of the carousel at the rim, and the decorative shields, which covered the joint where two rounding boards met. Because these details had to catch the eye of the passing public, the makers lavished their craftsmanship on them. Carved cherubs, busts of American presidents, baroque scrollwork and birthday cake filigree abound.

Five years ago the focus on carousel animals was such that "you couldn't give away" these side pieces, collector William Manns declares, exaggerating just a little. Even now, some shields sell for only $500, with rounding boards averaging between $1,000 and $3,500, though an exceptional rounding board by Gustav Dentzel, with an American flag and an eagle, sold last year for $25,000.

The elevation of the carousel in the marketplace also helped turn the avid attention of collectors to other fairground artifacts. Arlan Ettinger of the New York auction house Guernsey's encountered the peculiar intensity of the yearning for bygone entertainments while selling off the remains of a shut-down amusement park in Pennsylvania in 1984. Collectors thronged to the auction, and the last of them would not leave until they had followed Ettinger into a crawl space storage area on hands and knees, to bid by flashlight on some old roller coaster cars.

If the carousel has flourished among collectors at least in part by its suggestion of past innocence, other fairground artifacts have often appealed to some less wholesome, but equally all-American, sensibility. For the delectation of the rubbernecking public, boldly painted banners re-created catastrophes ("The Great Train Wreck") and physical deformities ("Alive! Alive! Johnny Eck! World's Greatest Living Curiosity"); they evoked the erotic possibilities even of Jolly Marie, "World's Only Fat Girl Magician," depicted in a banner by Snap Wyatt as "So Round, So Firm, So Fully Fat!" The banners, posters and sideshow fronts were works of pure ballyhoo, calculated to inveigle the passerby with flamboyant colors and euphemistic exaggeration. They were often more artistic and imaginative than the show within. The "Laughing Palace," a "Mystifying Labyrinth of Crystal" featuring the "Weird Revels of the Yogi," turned out to be no more than a collection of fun-house mirrors.

A few fans began collecting posters in the 1920s, and were mildly derided as "window pullers" for their habit of rescuing posters from storefronts the day the circus left town. Otherwise, the posters mainly became a litter problem. A large circus typically depicted fifty or more poster subjects a year and papered a community with up to eight thousand brilliantly colored poster sheets for a one-day stand. What they did not use often became the raw material for confetti. Of those that somehow survived, the most valued now are the stone-engraved lithographs from 1880 to 1920, particularly from two Cincinnati companies, Strobridge Lithographic and Enquirer Job Printing. A Strobridge Barnum & Bailey poster from 1910, which might have sold for $50 in the early 1970s, is more likely to bring $1,200 to $2,500 today. Posters depicting featured performers such as Buffalo Bill or Dainty Miss Leitzel, the trapeze artist, can be far more valuable, according to dealer Jack Rennert of Posters Please in New York. "Jumbo the Elephant" posters, now extremely rare, sell for $10,000 to $20,000. Bidding alongside the circus buffs are art collectors and interior designers drawn by the surreal vision of a half-dozen acrobats in evening dress fixed magically in midair: "Les Rowlandes—A Dozen Fearless French Riders In A Wild Equestro Coaching Saturnalia."

Banners, posters and sideshow fronts were pure ballyhoo.

Painted banners were of course far fewer in number than the posters, and equally subject to weather damage. Most of those that now come out of the attics of old carnival families are from the 1940s through the early 1960s. Painters like Snap Wyatt and Fred Johnson typically produced a banner in a day or less, working from photographs, old books and their own notions about how a particular sideshow act ought to look. They earned twenty dollars a banner. John Zweifel, a Florida collector who knew Johnson, once ordered a banner with the imperious instruction, "I'll give you thirty dollars. But make it a Rembrandt." Such geek-show Rembrandts typically sell today for $2,500 to $3,500, according to Chicago dealer Carl Hammer.

The category of fairground art also encompasses bumper cars painted with Art Nouveau details, gaming wheels, shooting gallery targets (preferably cast-iron silhouettes, slightly perforated with .22 bullets) and wood-carved "ding shows" in which the parts of miniature farms, villages or war scenes moved mechanically. (They were called "ding shows" because, while admission was free, you had to make the coin box ding before the nasty old man with the crutches would let you out at the end.)

These objects evoke a time when "truth in advertising" would have sounded like someone's idea of a joke, and when "caveat emptor" might have served as the name of a ferocious and entirely fabulous new animal being touted by P. T. Barnum. In their vividness and their variety they dazzle the mind, as the pitchmen used to say. Their scenic grandeur fairly bankrupts the English language for description. The old acrobats, animal tamers, human oddities and con artists may be long dead. But these artifacts of their time remain very much Alive! Alive! Alive! □

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Inside the Auchincloss Summer Enclave

By Avis Berman

WHEN HENRY JAMES visited Newport, Rhode Island, in 1904, after more than two decades of absence from the United States, he mourned the loss of the town he knew as a boy. Where once he compared Newport to "a little white hand," he now saw it as an upturned palm heaped high with gold. James deplored the flamboyant palaces built by the Vanderbilts and their rivals in wealth. He wondered what was to be done with such houses—it was he who invented the epithet *white elephants* to describe them, knowing that no one could relish living in them for long.

As James prophesied, the grand mansions of the 1890s quickly became obsolete and were forsaken, while Hammersmith Farm, the summer residence of the Auchincloss family, which predated the construction of The Breakers by five years, remained livable for nearly a century. The entire estate was owned by the Auchinclosses until 1977, when it was opened to the public, and some of the buildings are still in their possession. Why did the relatively inconspicuous Hammersmith Farm prevail as a real house over its more famous neighbors? Having Jacqueline and John F. Kennedy spending a few seasons there didn't hurt, but the ultimate explanation for the house's survival may be owing to the nature of summer living itself.



PHOTOGRAPHY RICHARD MANDELKORN



COURTESY HUGH D. AUCHINCLOSS III

LEFT: Hammersmith Farm, the Auchincloss family's summer residence in Newport, Rhode Island, was a favorite retreat for President and Mrs. John F. Kennedy. It is now open to the public. ABOVE: The Auchinclosses in 1945. Clockwise from lower left: Janet Auchincloss with baby Janet, Nina, Jacqueline, Yusha, Lee, Hugh D. Auchincloss, Jr., and at center, Tommy.

Hammersmith Farm was carefully integrated with its site. It was designed to look solid, sheltering and hospitable. The Breakers, Marble House, Belcourt Castle and most of the other millionaires' villas thickly lining Bellevue Avenue were essentially urban structures, alien artifacts deposited at the edge of the ocean. They were designed to exude monumentality and impose on their inhabitants a regimen that a Ruritanian prince might find excessive. These tastes did not coincide with the developing ideals of the nineteenth and twentieth centuries for summer houses—informality, picturesqueness, and relaxation in the ambient air

continued on page 48



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Inside the Auchincloss Summer Enclave
continued from page 46





and water. To James, the interchangeable Gilded Age châteaus of New York and Newport were "bristling with friezes and pinnacles, but discernibly deficient in reasons." Hammersmith Farm has reasons: It is a place in which the contemporary sensibility feels at home.

In 1887 John W. Auchincloss, a descendant of a Scottish mercantile family that had become prosperous in New York, bought ninety-seven acres (now whittled down to fifty) of land on the east channel of Narragansett Bay. He stayed away from Bellevue Avenue, not only because he was sniffy about the new money building houses there but because those properties ended at the cliffs. Any house perched high above those treacherous, rocky precipices would have as little to do with the ocean as possible. (This ignoring, if not rejection, of the water and the informal pursuits it represented was another key miscalculation that doomed the Bellevue Avenue mansions as viable summer retreats.) In contrast, Hammersmith Farm was made for enjoying the sea. It had its own dock, and generations of Auchincloss children would grow up to be keen sailors, swimmers and water-skiers.

Auchincloss hired R. H. Robertson, a New York architect who had made a name for himself executing churches, office buildings and country houses, to design Hammersmith Farm. Influenced by H. H. Richardson, Robertson had incorporated Gothic and Romanesque Revival styles in his previous work. Robertson clearly grasped the character of resort architecture, too. For the Auchincloss commission, he employed the Shingle Style, which was at its zenith in the 1880s and has proven to be one of the great American success stories in the building of shore cottages.

The architectural detail of the exterior is simple. Reject-

TOP: A large fireplace decorated with Italian tiles imported by Emma Auchincloss around the turn of the century dominates the expansive Deck Room, which was the preferred gathering place for the family. The room's piano was played at the 1953 wedding reception of Jacqueline Bouvier and John Kennedy. ABOVE: When the Kennedys visited the farm in summer and early fall, the residence became a functioning "White House." President Kennedy signed several bills into law in his study.



RIGHT: Rising above the sweeping west lawn, the windmill-like guesthouse, which was created in 1967, looks out to the bay and Newport Bridge. Its foundation, which had been moved to its present site, was salvaged from the original windmill that had powered the entire farm in the late 1800s and early 1900s.

continued on page 50

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Inside the Auchincloss Summer Enclave
continued from page 48

ing a more formal display of classical splendor, Robertson relied on the irregular, curvilinear shape and the pleasingly faded, warmly textured surface to provide picturesque interest. He also responded superbly to the site. Hammersmith Farm has twenty-eight rooms, and many of them possess excellent views of the harbor or the ocean beyond.

Shortly after the house was completed, John Auchincloss sold it to his brother, Hugh. Hugh and his wife, Emma, a ferocious gardener, improved the land with horticulture and agriculture. They hired the landscape firm founded by Frederick Law Olmsted to lay out artistically composed gardens. The Auchinclosses also realized a fantasy of becoming genteel farmers. (If you were going to say your place was a "farm," they reasoned with Scottish rectitude, it should *be* a farm.) They kept cows, chickens and horses, and the servants made butter and cream daily.

In 1942 Hugh and Emma's son, Hugh D. Auchincloss, Jr., wed Janet Lee Bouvier. He had three children from a previous marriage; she arrived with her daughters, Jacqueline and Lee, and the Auchinclosses later produced two children, Janet and James. The sudden ballooning of the family reinvigorated the house, filling it with high spirits and surprise. Hugh D. Auchincloss III, the eldest of the flock, says, "First I acquired two stepsisters. Then, every time I turned around, another brother or sister would appear. When the war began we turned the greenhouses into chicken coops, and we supplied the navy with chickens. Some of the gardens were converted into pasturelands, and we all took turns milking cows." James, the youngest child, who was born in 1947, recalls, "My christening was at the same time as Jackie's coming-out party here, so we shared an invitation. I was told that several of the women guests came looking especially for me, thinking that I was an eligible young man."

The social event of the 1953 season took place at the farm, when the wedding reception for Jacqueline Bouvier and John F. Kennedy was held on the west lawn. From then on, the Kennedys often visited the Auchinclosses at Newport. Ironically, the Auchinclosses' summer neighbor in the late 1950s was Dwight D. Eisenhower, the man whom Kennedy would succeed as president. "I remember Jack watching Eisenhower playing golf," Hugh Auchincloss says. "I also remember that Eisenhower wrote my father a note of apology because when his helicopter flew over our property, it would frighten our cows. As an old farm boy from Abilene, he knew how disturbing that could be. In the future, he would try to go by an alternate route."

While the Kennedys were in the White House, their stays were less frequent, but the family remembers the clamor and bustle of those presidential visits well. "When President Kennedy was here, our telephone service was hooked up to the White House switchboard," James Auchincloss says. "So an incoming call for me would be transferred to the naval base in Newport, and then to the marines, and then to Washington, and then to the Secret Service men in our basement, and then to my room. By the time someone reached me to see if I wanted to play tennis, he had spoken to half the government."

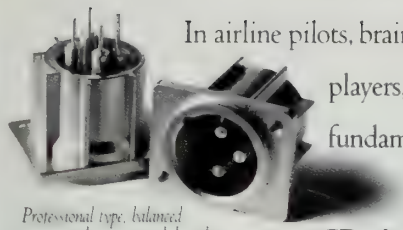
John F. Kennedy liked Newport because he could be fairly casual.

John F. Kennedy liked Newport because he could be fairly casual. The White House logs of the period detail cruises on the *Honey Fitz* (which was parked at the Hammersmith dock) and long swims at Bailey's Beach, the most exclusive in Newport but nonetheless a beach used by hundreds of other bathers. And to the consternation of the Secret Service, Kennedy drove around town himself, sometimes in an open convertible. "When he was driving with the top down," James Auchincloss says, "you should have seen the faces of the people next to us when we stopped at a light. Once when I was with him, we pulled up in back of a bus bringing handicapped children home from school. The driver left the bus to walk one of the children to the door, and Jack decided to get out of the car and say hello to the kids still in the bus. He stayed in there about twenty minutes, and the Secret Service men in the next car were beside themselves. It is my most vivid memory of him."

Although the Kennedys did some official entertaining at Hammersmith Farm—Jawaharlal Nehru, Indira Gandhi and Adlai Stevenson signed the guest book—the house was primarily for renewing family ties. Jacqueline Kennedy saw her old summer home as a retreat where she could be with her children and escape from the demands of the public adulation she sparked and the public exposure she detested. She took long walks, caught up on her reading, listened to records and painted watercolors, not a few of them humorous vignettes of what she observed around her.

The Auchinclosses' grandchildren loved Hammersmith Farm as much as their parents did. Whenever the children visited, Hugh and Janet Auchincloss planned wonderful parties and treats for their numerous small charges. One summer they gave a memorable children's picnic, during which they persuaded all the guests that Captain Kidd's treasure was buried somewhere on the grounds of the farm. Lo and behold, a ship pulled up to the dock, manned by a crew of menacing pirates. When unmasked, the fiercest desperadoes of the lot were discovered to be George Plimpton and Claiborne Pell.

continued on page 52



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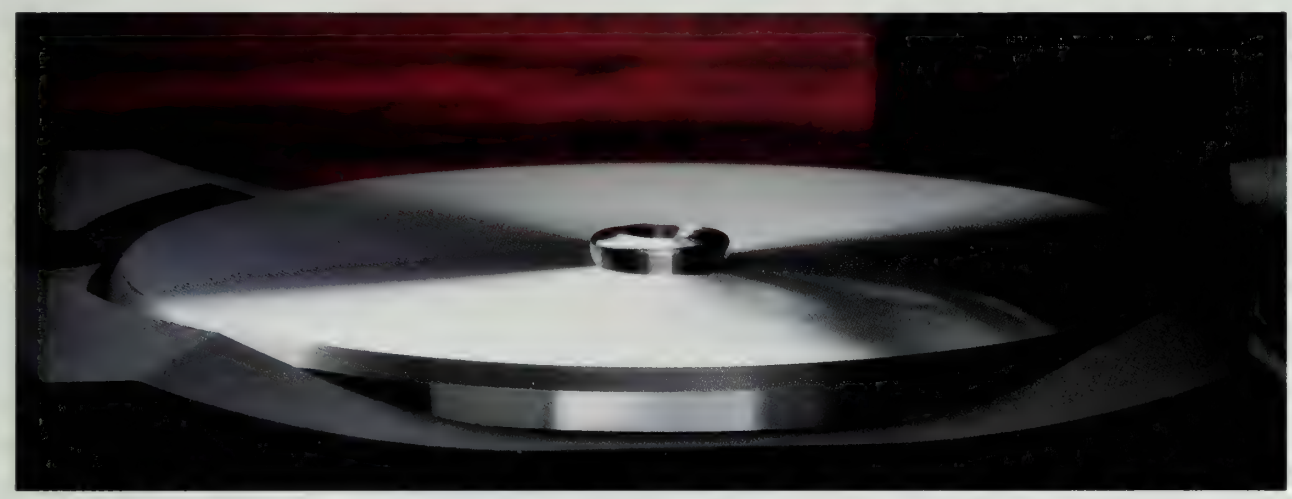


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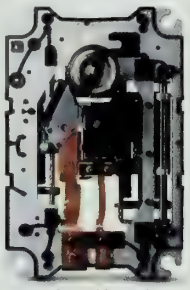
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Hammersmith Farm
continued from page 50

The family's favorite gathering spot was the Deck Room, a large, open area flooded with sunshine. It boasts a great tiled fireplace and teak beams that look like the ribs of a ship's hull. Janet Auchincloss upholstered the furniture in greens and blues to pick up the iridescent colors of the hearth and to strengthen the room's oneness with the sky and the water. "I've been in fifty states and sixty-three countries," James Auchincloss says, "but nothing can duplicate what it was like being in that room at cocktail hour, sitting there and watching the sun go down."

Janet Auchincloss liked evening meals in the dining room served by a butler in a tailcoat, but her husband preferred staying in the Deck Room, with his dinner on a tray in front of the evening news, a habit he fell into when his son-in-law was in the White House. As James Auchincloss impishly notes, "We had a television in the Deck Room and we watched it, just like everyone else. But it was taken out when the house was opened to the public, to make us look pure, I guess."

Hugh Auchincloss also poohpoohs undue emphasis on manorial life or its grand rituals when it comes to Hammersmith Farm. "It's always been a hospitable, happy place, unlike the Bellevue Avenue mansions, which I think of as mausoleums," he says. "After their main generation left, they folded, so there's a sadness in those houses. Our family still lives here on part of the property, perhaps because our father was a very warm, open person, always chuckling, more outdoorsy than formal. I think that's why the house has survived." □

Hammersmith Farm is open to the public beginning weekends in March from 10 to 5. Guided house tours are conducted daily from April 1 through mid-November and on weekends through the remainder of November. In the summer, hours are 10–7. Hammersmith Farm, Ocean Drive, Newport, Rhode Island 02840; (401) 846-7346.

INTERIOR DESIGN BY KEITH IRVINE AND
EDWIN JACKSON OF IRVINE & FLEMING
TEXT BY BROOKS PETERS
PHOTOGRAPHY BY PETER VITALE

Keith Irvine and Edwin Jackson of Irvine & Fleming restored the period grandeur of a Georgian Revival house in Connecticut. "It was a combination of using everything the clients had and adding only what was needed," explains Irvine, who also made minor structural changes.



ABOVE: The spacious main hall is lined with marine paintings that include G. Nicholson's 1876 oil of the *Davidson*. The George III settee, from Kentshire Galleries, is covered in striped fabric from Scalamandré. Antique French needlepoint rug, foreground, is from Hakimian. Cowtan & Tout wallcovering. Stark stair runner.

"The house is as solid as a rock. It dates from 1924, when things were so marvelously built."





THE GEORGIAN AGE HAS BEEN praised as an era of "splendid orderliness," a period when good architectural manners and quiet domesticity were not just the norm but the rage. The graceful symmetry and respect for the rules of proportion characteristic of the style came back into vogue in America in the early twentieth century, as well-to-do urban families built imposing secondary residences in the country.

Keith Irvine, of Irvine & Fleming, and his assistant Edwin Jackson recently redesigned the interior of one of those Georgian Revival estates, a brick manor house in western Connecticut. "The house is as solid as a rock," Irvine observes. "It dates from 1924, before the crash, when things were so marvelously built." Situated on eight acres of gardens and rolling lawns that cascade down to Long Island Sound, the residence typifies the baronial style of the period.

"They love the idea that this looks and feels like an English house," Irvine says of the owners, a doctor and his wife. "They are great Anglophiles, but they are also collectors of good American furniture." For some time the couple had been looking for a property near the water that would provide expansive vistas but also offer privacy. The estate they finally found satisfies all their requirements. "One of the nicest things is that you drive up a hill and into a forecourt with walls covered in wisteria," the designer adds. "When the front door is open, you can see right through the whole house, out the back and into the gardens. It's one of the most welcoming things about the place."

Still, the interiors lacked the nobility of style and sense of grandeur promised by the house's handsome exteriors, and many of the rooms needed modernization. Having heard of the firm of Irvine & Fleming through a friend, the couple called upon the Scottish-born Irvine to restore the house to its former glory.

Before beginning the decoration process, the design team devised some minor structural changes, "just to make the whole thing work better," Irvine says. The designers put in a new kitchen, added dressing rooms, expanded closets, installed an extra bath downstairs and constructed an addition beyond the existing kitchen wing that houses a mud room for the family as well as servants' quarters.

Irvine and Jackson also made a number of subtle architectural adjustments. A "great believer in arches," because they lend sweep and dignity to a space, Irvine placed a classical-style arch in the doorway leading from the main hall (which is large enough to be used for entertaining if necessary) to the living room. He put in a series of false arched windows in the sunroom to complement both the

In the living room, examples from a collection of 19th-century American silhouettes and 18th-century miniatures are displayed over Chinese Export porcelain on the mantel. "Symmetry with a bit of whimsy," says Irvine, "that's what makes it work." The 19th-century low table is from Bardith. Scalamandré love seat and drapery fabric. Print armchair fabrics, Brunschwig & Fils. Agra carpet and English rug from Dildarian.



In the library, Irvine and Jackson installed paneling and a false-plaster ceiling and sponge-glazed the walls bottle green. "It's a very strong room," says Irvine. Over the fireplace is W. R. Spencer's circa 1860 painting *The Carlile Castle*. Philadelphia armchair, left, dates from circa 1765. Floral print by Clarence House. Stark carpet.





ABOVE: A mahogany Sheraton table from Florian Papp and two of a set of painted Regency chairs are set in a bay in the dining room. English plant stands are from Kentshire Galleries. The designers chose a sisal carpet to offset the antiques.

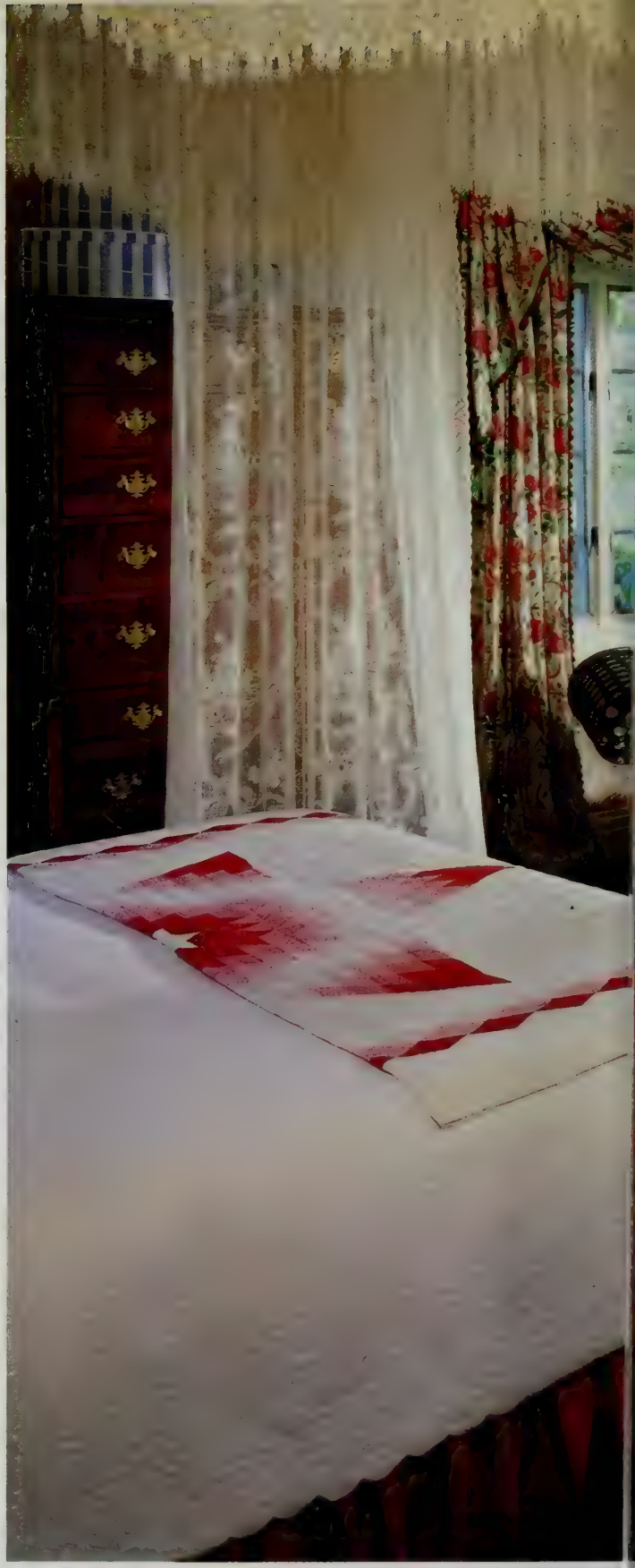
existing arched windows and the groin-vaulted ceiling, which he stippled in peacock colors. And downstairs in the breezeway outside the powder room, Irvine installed an arched French door with beveled-mirror panels and used a trellis-patterned paper—complete with cornice, base and pilasters—for the walls. "We created all of it," Irvine says, "out of a mess of nothing."

In many English manor houses the library is the most important room, revealing the owners' diverse interests. For this library, Irvine and Jackson added new cabinetwork and paneling, which they sponged in a bottle-green glaze. "It's so vibrant," says Irvine of the hearty color. "You are creating a dark room, but one with such a glow. Psychologically, dark green is the most restful and soothing color. It has an intensity that is very spirit-lifting." Of all the main rooms in the house, the library is the most popular. "People love to crowd in there," Irvine says.

Evoking the grand ceilings fashionable in the twenties, when master plasterers were still in good supply, is an intricately patterned false-plaster ceiling in the library, made from an English material called Anaglypta.

Irvine also imbued the dining room with a period feeling, covering the walls with an eighteenth-century Chinese paper. "I've always believed that one of the smartest things you can do is to have a room of antique Chinese wallpaper," he says. "The advantage, of course, is that you don't have to buy any pictures. The paper does it all." This particular Qianlong landscape has had what Irvine calls an "endless life," having been painted in China in around

continued on page 144



ABOVE: A green carpet anchors the master bedroom. "It's like walking on a forest floor," says Irvine. Pierre Deux fabric covers the méridienne. Carleton V love seat fabric. Clarence House drapery chintz and wallpaper. Brunschwig & Fils lace.



"The better the furniture, the more it should be played down."



A Northwestern Palette

Enhancing a Carl F. Gould Design in Seattle



INTERIOR DESIGN BY JEAN JONGEWARD, ASID
TEXT BY DOUGLAS GANTENBEIN
PHOTOGRAPHY BY JOHN VAUGHAN

ABOVE: Set on a hill in Seattle's Madison Park with a view of the Cascade Mountains and Lake Washington, a 1924 shingled house with Georgian motifs, owned by Douglas and Janet True, has been reworked by designer Jean Jongeward. "It had beautiful structural details," says Jongeward of Carl Gould's architecture, "and the Trues wanted to defer to its sensitivity while creating a house suitable to the needs of their young family."

"We stripped away the superfluity and began with a light, neutral palette," says Jean Jongeward (left, standing, with Janet True). OPPOSITE: In the living room, works by Mark Tobey, left, and Morris Graves flank the doorway leading to the library. Oriental accents include a Korean vase and a Thai bronze Buddha head displayed on a circa 1815 French gueridon.







To "bring reflected light into the living room and create a peaceful, comfortable space that still had some sparkle," Jongeward used a pale shade for the walls, floors and ceilings, along with pewter-framed mirrors that she placed behind the steel-and-Plexiglas consoles in each corner. An Adamesque silver-leafed chair is grouped with a suite of pieces designed or adapted by Jongeward, which are covered in fabric from Scalamandré.


CARLO SCARPA

SEATTLE, WASHINGTON, is a city that has always been slightly unsure of its style. Its position near the far northwest corner of the United States and the fact that it was largely forest just over one hundred years ago have left it with a faintly frontier air. But it also is the preeminent city of a rich and beautiful area that arcs from northern California to Canada. The best design to come from Seattle mixes a somewhat informal approach with the sense of *gravitas* warranted by the city's growing power and wealth.

Designer Jean Jongeward, who has been working in Seattle since the late 1940s, has developed a sensibility that blends individual style with the best of the design traditions that have been imported to the region. Jongeward employed her preference for low-key but sophisticated design to restore dignity and a touch of modernity to a 1920s-era residence.

The house, owned by Douglas and Janet True, a young couple who purchased it ten years ago, was designed by Carl F. Gould, an architect prominent in Seattle during the city's boom years after World War I. He designed the city's fine old Seattle Art Museum in Volunteer Park (soon to be replaced by a new Robert Venturi–designed museum) and helped found the University of Washington's architecture department. In 1924 Gould designed a house that combined Georgian massing and details with shingles, which had found favor in the timber-rich Northwest. By the time the Trues acquired it, however, the quietly elegant residence had lost its way after successive remodels. "I was told that it was 'the ugly green house,'" recalls Janet True, "but I could see there was a lot of potential. It was a great house. What we had to do was bring it back."

The residents were uncertain of what they wanted when they first brought Jongeward in to help them. They were starting a family and hoped to entertain extensively in the grand, tree-sheltered front yard. They planned to travel and to collect art. After long talks with the clients to draw out their aspirations for the house, Jongeward decided to enhance its strengths: a spacious floor plan, a strong axis outside to the garden, potentially good natural lighting and the confident hand of Gould. "The architecture is really very nice," she says. "It has a certain innate dignity."

Jongeward began by lightening the interior with a palette of pewter and celadon, an understated combination that responds to the Seattle area's fluctuations in weather, from summer's brilliant sunshine to winter's slate skies. To give a sense of intimacy to a large living room, she installed metal consoles in each mirrored corner. The consoles are accented with whimsical pieces such as Chinese antique frogs, and the mirrors brighten the room's corners and turn the space back in on itself. "They bring a lot of sparkle to the room," says the designer. They also blend well with her taste in metal. "I've worked with metal for years—beginning in the 1960s," she explains. "I like it because of its reflective qualities and subtlety. I like to use it in the way you would sometimes think of

continued on page 146



ABOVE: The designer and residents sought "a simple, tailored solution" for the master bedroom. "It's peaceful yet richly colored," says Jongeward, and the subdued light there and throughout is "almost mystical in feeling." Upholstered pieces surround a bronze-and-Plexiglas table in the sitting area, which overlooks evergreens and the lake beyond. Boussac drapery fabric. Lamp designed by Jongeward for Worrells.

OPPOSITE: Empire-style chairs of fruitwood, along with art and wine books and a music system, "warm the long, narrow library space, intended to be an easy retreat," says Jongeward. The spiral staircase contrasts with the room's linearity. The early-19th-century table has an oystered veneer. Stroheim & Romann drapery fabric.

Cooling Trend on Long Island

Infusing a Beach House with Freshness and Scale

INTERIOR DESIGN BY MARJORIE SHUSHAN TEXT BY STEVEN M. L. ARONSON
PHOTOGRAPHY BY PETER VITALE





"The views encourage everyone to look outside, which kept me on my toes because I wanted to maintain interest in the interior," says Marjorie Shushan of the Long Island beach house she designed. Wicker and comfortably upholstered furniture lend a sense of ease to the living room. A Regency-style birdcage from Newel Art Galleries stands near an alcove with a window banquette. Wicker armchairs from Ralph Lauren, with woven wool from Brunschwig & Fils; Manuel Canovas striped fabric; Patterson, Flynn, Martin & Manges sisal rugs throughout.



ABOVE: Paisley fabric warms the library, "an especially comfortable spot in winter," says the designer. The two 17th-century-French-style armchairs, covered in J. Robert Scott calfskin, are from Quatrain. English urn stand from Hyde Park Antiques.

WHEN THE CLIENT, a young New York entrepreneur, mentioned to the designer that the beach house he had just bought on Long Island had to be finished by Memorial Day weekend, only four months away, "I thought it was a cottage he was talking about and I could just throw in some furniture and make it charming," Marjorie Shushan recalls incredulously. "But then he took me out to see it and on the trip back to town I was happy the helicopter was making so much noise my client couldn't hear what I was thinking because my mind was racing: 'How am I going to get this place together and get him all moved in on time—dishes and silverware, linens and napkins?' I mean, the difficult I've always gotten done immediately, but the impossible was going to take me a little longer."

Clearly, the client's house was no cottage; rather, it was an eleven-room shingled structure nestled among the sacred dunes (no one is allowed to walk, let alone build, on them) that decorate the glistening scimitar of the Long Island shoreline. The house has the ocean, and a broad white beach,

OPPOSITE: "It's a quiet, laid-back house—not too serious but with a sense of quality," she says. An iron chandelier hangs in the dining room, where an antique oak table is surrounded by wicker chairs from Bielecky Brothers. Manuel Canovas silk fabric.





ABOVE: "The master bedroom is dressier than the rest of the house," Shushan says. An Anglo-Indian tea cart, from Quatrain, is by the bed; beside the French doors is a 19th-century officer's folding cot. Antique kilim rug from Patterson, Flynn, Martin & Manges.

OPPOSITE: "I wanted to give the house an old Long Island flavor with kilims and antiques," says the designer. A contemporary watercolor hangs above a circa 1800 English elm chest of drawers in the main guest bedroom. At the foot of the bed is a 17th-century-style bench. Wicker armchairs from Newel; J. Robert Scott wallcovering.

at its back, a bay at its front—indeed, the client had purchased it for its incomparable setting. This, however, was what cut across Marjorie Shushan's field of decorating vision: There were any number of windows and they all needed dressing, plus there was a plethora of floors that remained to be not seen. She knew at a glance that the latter would end up being covered mostly in heavy sisal. "Natural fibers are good for a beach house," she prescribes. "And you should always throw a rug over them." True to her dictum, she has strewn kilims over the sisal all through the house.

Another decision the designer made early on was to let nothing in the way of decoration detract from the views (you can stand at any window and see a broad expanse of freshly washed sky). None of the fabrics jump out to confound the whites and blues of the open sea or make a patchwork quilt of cloud formations. Beiges, creams, ivories and camels are the fabricated order of the day.

"The house is used as a weekend reward, a place where the client and his friends can relax," Shushan explains. In front, a sunken tennis court was set amid wild roses, black pines and privet hedges and shored up by boulders flatbedded from Pennsylvania; in back sits a large pool, and a short distance down from it a pool that is larger still—the Atlantic Ocean.

Coming in the front door, you mount steps—on which Shushan has taken care to lay her customary kilims—to the main living quarters: the reception rooms, the master bedroom and the kitchen, all situated on the second floor to better avail themselves of the vista. Directly ahead is the dining room, where sandalwood wicker chairs covered in natural woven mustard-colored silk stand on a woven cotton chintz mustard-and-green salad of a rug and pale against mustard-painted walls. French doors open to a porch ruled by a huge built-in semicircular sofa with a white canvas duck cushion. "The late Kalef Alaton, with whom I was associated for years, taught me not to be frightened of scale, to scale things up rather than down, to go ahead and use good-size furniture," Shushan says.

To the right is the living room, fresh, spotless and cool, overlooking both ocean and bay. Eighteenth-century yew wood demilune tables glow against two walls of bookshelves. "I purchased all the books for the client," the designer mentions. "Books on tennis and skiing—the client's hobbies. And on chess and backgammon. And books on a lot of categories, like humor. And good old reading books—classics. And believe me, I made sure all the rooms had atlases and dictionaries. I spent hours putting this collection together—starting a library. I think it's so important to have books in a house when you move in, or it

She has strewn kilims over the sisal all through the house.







"My primary influences for the design were the client and his needs, and the seaside location," Shushan says. "The only architectural change I made was adding the banquette to the porch off the living and dining rooms." OPPOSITE: Wicker furniture is arranged on the porch, which overlooks the dunes and gives the second floor "a sense of being outdoors," she notes. French grape-picking baskets, from Pierre Deux, are filled with daisies. ABOVE: The shingled structure stands amid rose bushes, black pines and privet hedges.

looks like nobody's home," she laughs, "if you know what I mean."

The low table in the living room is a nineteenth-century child's bed from the Philippines that Shushan bought and then cut down to size, decapitating the headboard; she then waxed the wood and stained the cane on top. The sofas and chairs she covered in camel-and-white striped fabric. Displayed against one wall is a nineteenth-century Regency-style birdcage with a *faux*-bamboo stand that the designer describes as "the most whimsical thing in the house."

To the left of the living room is the library, where a window seat covered in camel paisley to match the walls is the perfect perch from which to peruse the dunes. The calfskin-covered armchairs and the walnut side table are all seventeenth-century style. And there's an ottoman used pashalike as a low table—"If you're sitting on the sofa watching television, it's nice not to have to put your feet up on a wood table," Shushan points out.

Next door is the master bedroom, which has its own warm wickery of a porch. "This is the only bedroom on the upper floor, and I didn't feel it would be private and cozy enough with just shutters, which is what the bedrooms downstairs have, so I used chocolate-and-cream Fortuny draperies behind the bed to give a cocoon feeling," the designer explains. A late-nineteenth-century Anglo-Indian tea cart has stayed past teatime and found work as a nightstand, while a late-nineteenth-century pearwood officer's folding cot bivouacs as a chaise, its large floral needlepoint Aubusson cushions more like rugs. For the real rug Shushan chose an antique kilim.

The three guest bedrooms, and the sitting room they share, are all on the first floor—guests can drift right out their doors to the swimming pool. Here Shushan used chintzes, cottons, sisals again, kilims again and linens—on the cozy likes of antique wicker armchairs and burnished English benches. For one of the guest bedrooms the client himself purchased a set of ten eighteenth-century hand-colored etchings of fish by Mark Catesby.

"The only thing I didn't buy for this house was the art—the owner bought that," Shushan says, pointing out the American abstract paintings in the living room, dining room and guest bedrooms. "And the pots and pans—the cook bought those. But I bought over seven hundred things, a few of them after I officially finished. It was Kalef Alaton who taught me to continue to refine each job."

It was the client who pointed out to Shushan that she had decorated his house as if she were painting a picture. "He said it's as though I took a canvas and dabbed, then stepped back and took a good look, then kept adding paint in stages till it was finished—and the good thing, he said, is that you can't tell when each bit was painted. And he's right, in that it's a gradual decorating that I do, even when I'm working on deadline. That's what I call layering a house. As I layer I look constantly in the mirror at my work and critique it."

After moving the client in on schedule, Marjorie Shushan looked in the mirror and looked good. □



Gardens: Provençal Bloom

Baroness Geoffroy de Waldner in France

TEXT BY ELIZABETH LAMBERT PHOTOGRAPHY BY DERRY MOORE

"THE YELLOW HORSES are out now and the elephant in the lavender field will be out soon, so you'd better come quickly before everything is ruined."

That startling message from Baroness Geoffroy de Waldner requires a little decoding. She does not have a colorful menagerie running wild. She simply means that the horses and elephant figures, constructed of wire framework covered with tiny butter-colored roses and white clematis, are in bloom. But they won't last long; the Mediterranean sun is getting hotter every day.

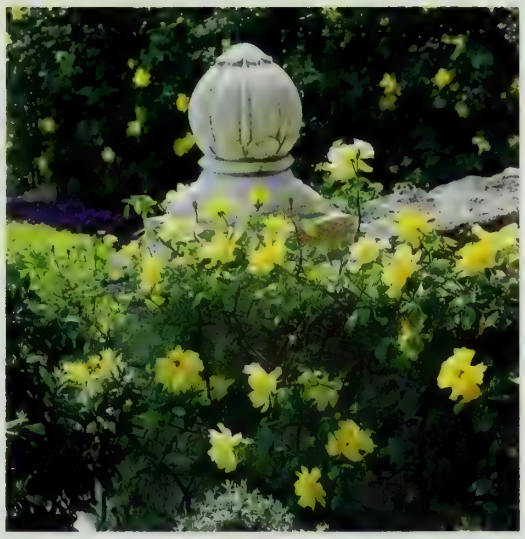
Friends know exactly what she means; her kind of horticultural enthusiasm doesn't allow time for long explanations. Lulu de Waldner is utterly caught up in all the glories and trials of creating an English garden in Provence. Friends and family come as quickly as they can, to marvel at the roses that thrive, against all the odds, up in the hills behind Marseilles.

She is a good gardener in a horticultural sense, with a deep understanding of the mechanics of plants, and a good gardener in a creative sense, able to design a landscape that is not indebted to any other for ideas. Her garden is shaped by three essentials: a sense of place, a love of English plants, and her own wonderful, eccentric whimsy.

Consider the elephant: It has those three essentials. It stands in a field of lavender, a plant that is native to the hot, dry climate of Provence; it is shaped by an English rose; and it is an elephant simply because the baroness likes the shape of elephants. "Something to amuse my friends," she says. "Jolly jokes."

The rose-covered horses were transplanted from a previous house





OPPOSITE: Baroness Geoffroy de Waldner's Provence garden is a luxuriant composition of terraces and parterres, accented with slender cypresses, rose arches and herb beds and overlooked by a castle on a distant hill. The air is fragrant with roses, aromatic herbs and the scented geraniums the baroness collects. ABOVE LEFT: "Gardening in Provence is a challenge," says Lulu de Waldner, with her Dandie Dinmont terrier, Ben. "The only water comes from an artesian well, but it is not good for plants. Yet if I purified it for the roses, each bud would cost around twenty dollars!" ABOVE RIGHT: A marble lotus flower is one of a set of four Indian carpet weights that once anchored delicate rugs on the windy terrace of a Mughal palace in Rajasthan. BELOW: The 18th-century stone farmhouse faces a long sweep of the terraced garden. In the foreground, clumps of Cineraria White Diamond—"the only white cineraria," says the baroness—and wallflowers.



ABOVE: Meticulously balanced plots in the terraced garden are separated by a central path under arches of Cécile Brunner roses. Beyond, hedges of rosemary define radiating paths in a field of lavender. RIGHT: On a sideboard in the living room, multitudes of vases display flowers and grasses for an "indoor perennial border."



near Chantilly, where Baron Geoffroy de Waldner bred horses. That too was a garden of great charm, but after her husband died, the baroness knew the right thing to do was to start again, to create another garden. She settled in Provence, in an eighteenth-century farmhouse with the views and the golden light of the south of France, two tremendous plane trees and very little else. Most particularly, no water.



ABOVE: The dragon's-head fountain ornament was discovered by Lulu de Waldner "a long time ago in Chantilly and put away until the right place was found for it." LEFT: Against a background of lavender, the framework of an elephant is covered with yellow Lady Banks roses, which are followed later in the year by white clematis.

She was determined to find water and continued to dig until she did. Then there was the wind. She built stone walls to block it and kept plants low so that they would not be tossed about too much. The soil was poor, so she brought in truckloads of topsoil and manure.

Even with all that, "this is the worst place in the world to garden," she concedes. "Boiling one day, bitter the next. Lunch in the garden Christ-

Her garden is shaped by a sense of place, a love of English plants, and her own wonderful, eccentric whimsy.

mas day, snow on the twenty-sixth. No rain for five months, then when it does come, the wind dries it all up. The mistral lives here, so, of course, I must live with the mistral. Other people around here don't have gardens. They have vineyards. They all thought I was mad."

She doesn't claim to have conquered the climate of Provence—it has too many tricks for that—but she has got the measure of it and has learned to try something else if one thing doesn't work. The topiary was originally planted as wild box from the mountains. It all died, so she designed metal armatures for climbing roses and clematis.

For the plan of the garden, she instinctively knew, with her finely tuned sense of place, that there must be terraces down the hill and a central path to line up with the front door of the farmhouse, all squared off with aromatic hedges.

She added more sun-loving native plants—rosemary, cypress, box, vines and a local *pêche de vigne*, a low-growing peach that thrives among the vines and bears fruit as sweet as nectar. And a whole field of lavender, so much that three truckloads are sent to the perfume factory in late summer.

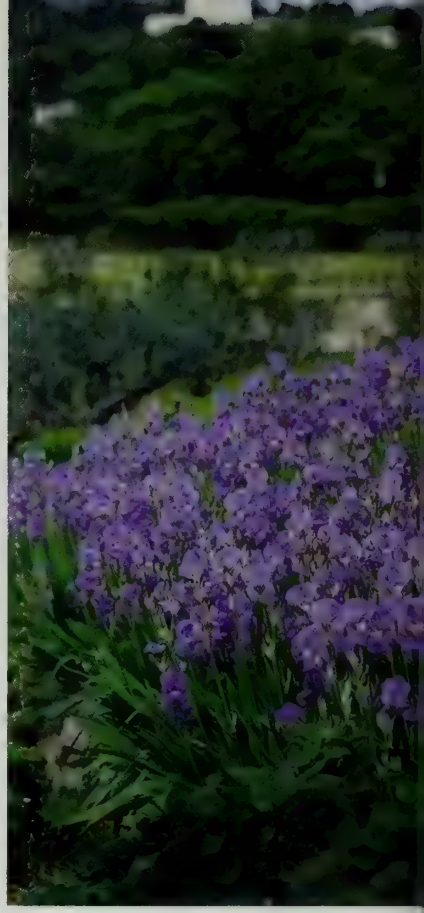
Then came the English plants that she so loves after childhood summers in Scotland and a lifetime of visiting friends' gardens in England. She orders from the Chelsea Flower Show in London, and obliging visitors bring the plants over in bags and suitcases and by the carload.

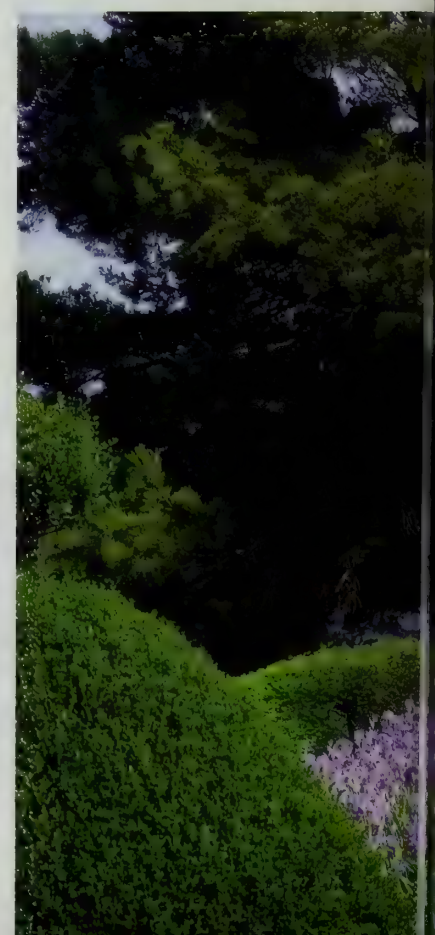
Now, with careful siting and a lot of watering, the natives and the imports grow side by side as old friends. The year begins with English snowdrops and the tiny, wild blue iris of Provence. Then the almond trees are in blossom at the base of the castle across the fields, apricots and cherries follow, and wildflowers—poppies and daisies—crowd the hills. High summer brings roses, verbena, honeysuckle and hollyhocks. In autumn the vines turn the hillsides to gold.

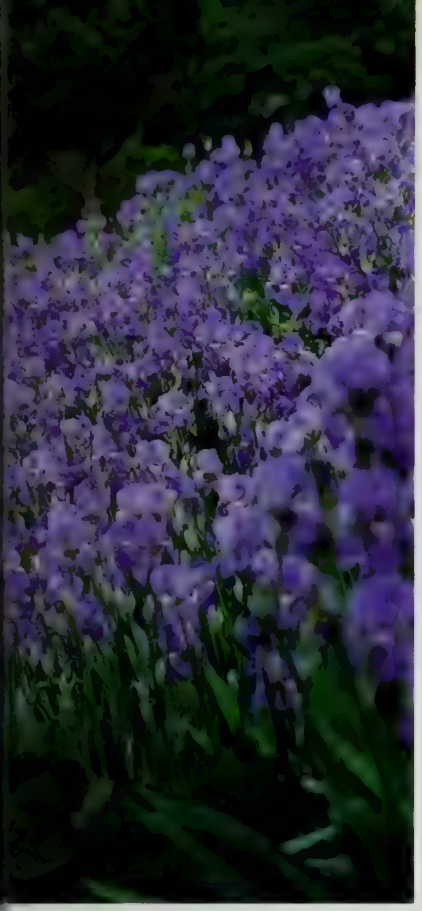
At all seasons the baroness is out early; cutting time is six to eight in the morning, because flowers droop if cut under a hot sun. She goes out intending only to pick a few roses for the house, but instead she gets involved with a bit of pruning, a bit of tying back, a bit of this and that, as gardeners do, until, before she knows it, the morning is gone.

She is out again in the evening, cutting still more flowers for the house, on the principle that there can never be enough flowers around. Tabletops are crammed with diminutive vases, and her hands hover over tiny flowers, arranging a petal here, taking a leaf off there, chasing a secret perfection that only she can understand. "These are my toys," she says. "They're not quite right, but I'll play with them again in the morning," and she takes the flower basket off to her bedroom so it will be handy first thing the next day. Back and forth, garden to house, basket and pruning shears always ready.

Other gardeners can understand the passion for flowers that makes her stay up all night when the night-blooming Cereus makes its appearance, or the tendency to buy so many flowers and baskets at market that she must wear at least one basket home on her head as a hat, for she cannot carry them all.□

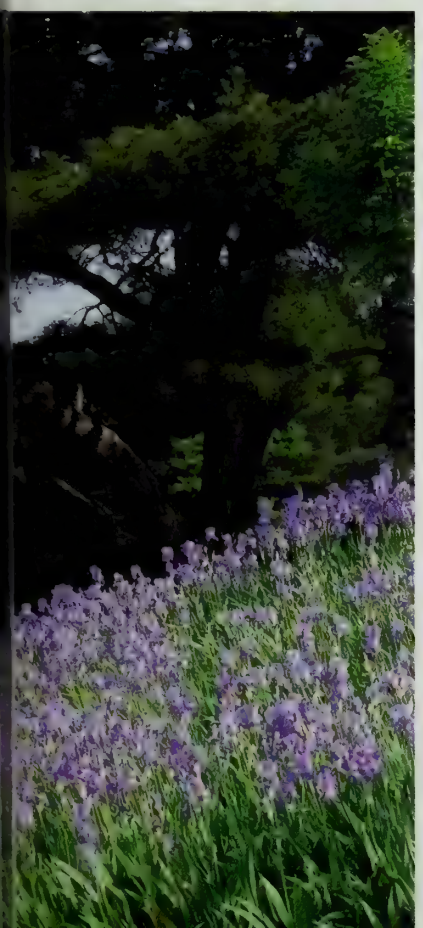








ABOVE AND BELOW: Irises, native to Provence, sweep across a broad sun-drenched slope near the house. With a gardener's instinct for contrast, the baroness has used topiary—dark green box clipped in odd shapes—to emphasize the delicate pastels of the flowers and to amuse her guests. The artless simplicity of the setting provides a dramatic accent for the formal terraces and rigidly confined landscaping of other areas of the garden.







Desert Textures

An Austere Backdrop for Art and Nature in California

INTERIOR DESIGN BY STEVE CHASE
TEXT BY MICHAEL WEBB
PHOTOGRAPHY BY MARY E. NICHOLS



A "crisply modern" house of stucco, stone and glass in Rancho Mirage, California, was built by architects Richard Holden and William Carl Johnson and designed by Steve Chase for collectors whose primary residence is in Maryland. "It continues what I was trying to do with my own house—to complement the desert," says Chase. In the living room, burnished-steel tables of Chase's design "pay homage to Karl Springer." The one in foreground holds a tureen by Jerry Rothman, a Rick Dillingham vase and a metal sculpture by Mark de Suvero; another table at left. A ceramic work by Rudy Autio stands on the pedestal. Chairs are from Gina B, Edward Fields rug.



James Rosenquist's *Electrons Dance in Space*, left, and *Mermaid's Song* by Helen Frankenthaler dominate in the living room. In the skylighted gallery beyond are a ceramic totem by Michael Lucero, an Allen Harrison oil and a Michael Todd sculpture. "It's second nature to me to be passive with color in a house like this," says Chase. "Everything needed to be background." Manuel Canovas pillow fabric.

"THIS GLORIOUS SITE is the best sculpture," said Steve Chase's clients when he first showed them a plot in the Santa Rosa Mountains southeast of Palm Springs. "The wildness captured us, and we wanted a house that would have a view from every room," the wife recalls. Chase had built his own house just down the slope (see *Architectural Digest*, August 1984) and understood their eagerness to move from the residence he had recently finished for them, at the edge of a golf course a mile away. "They were among the very few who could see what I could see," the designer says. "And they asked for a house that would complement the barren shapes."

Thus began a fruitful collaboration between Chase and a couple who, he quickly discovered, "appreciate quality and have a real eye for building." Chase brought in a local architectural firm, Holden & Johnson, with which he had worked before, and the residents hired architect Jerry Harpole, who had designed houses for their children near Washington, D.C., where they spend much of the year. East met West and found common ground, working together to create a house that is monumental in its strength and simplicity.

For the clients, the yearlong evolution of the design entailed acquiring the adjacent property so that a tennis court could be built and, ultimately, the plan could be elongated. The beige stucco structure is screened from the street by a massive wall of *cantera* stone, flanked by towering saguaro cactuses. The entrance court can be glimpsed through a large square opening. Glass doors lead from the court into the entrance gallery, hung with boldly assertive canvases by contemporary artists.

"It's a juggling act to keep everything in balance," admits Chase, and indeed, the challenge was to match his invention to the scale and beauty of the natural landscape and to the owners' collection of paintings, sculpture and ceramics. The rugged, geometric structure is a foil to both.



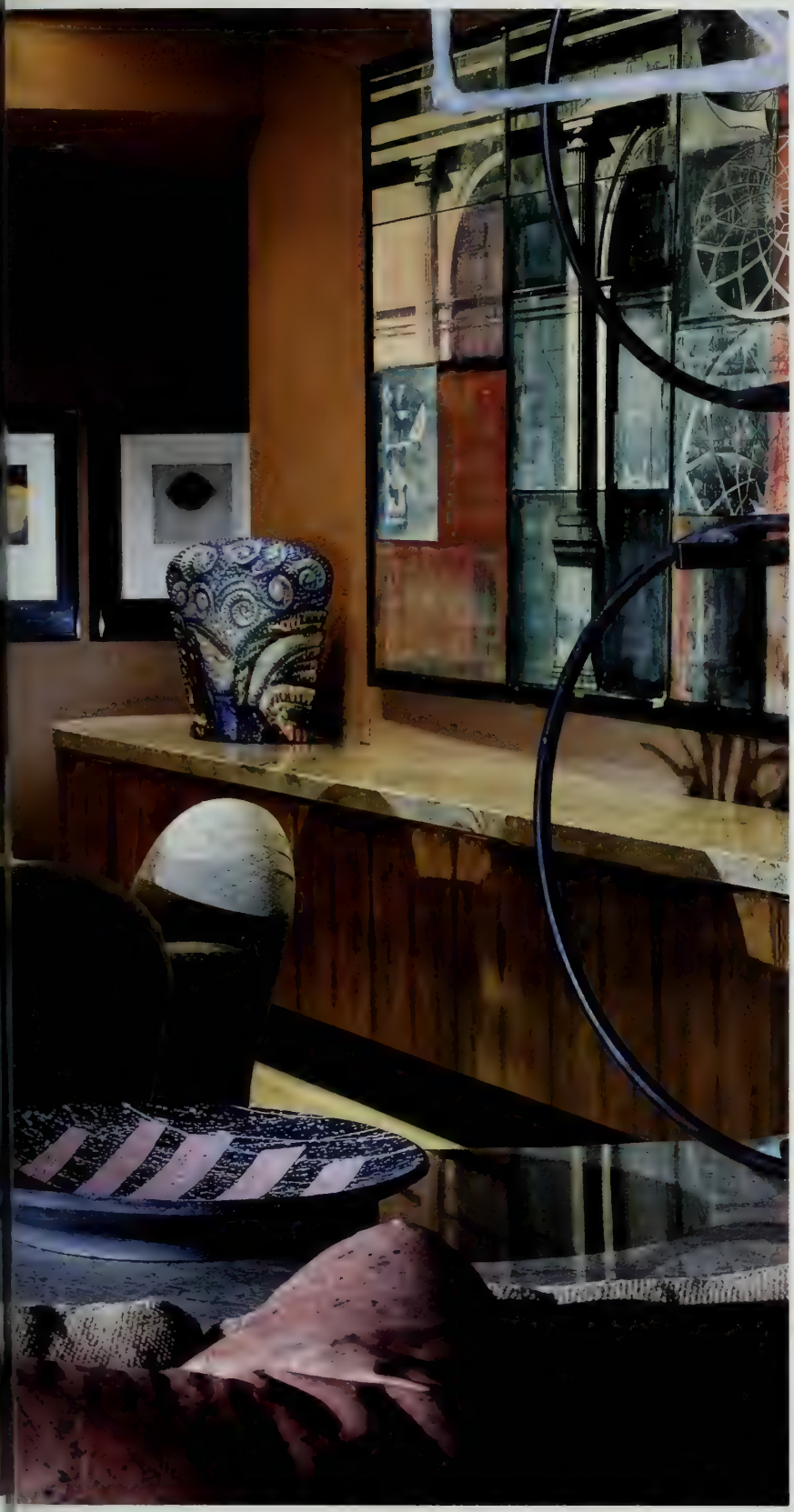
"This was a marriage of house and site," says the wife. "That's what was challenging for Steve and the architects." ABOVE: In the master bedroom—which, Chase explains, "is softer and more decorative than the other rooms"—is David Hockney's *Study of Dining Table, Chris and Don's House*, 1984. The curved ledge under the painting and the glass-topped table were designed by Chase, who also created the chaise for Summer Hill, Ltd. BELOW: The master bath is a carefully composed space that faces onto a garden.



Together they found common ground and created a house that is monumental in its strength and simplicity.



"There isn't a print in the world that would have been appropriate in furnishing this house," says Chase. In the dining room, artworks include a 1985 acrylic collage by John Nava and three aquatints by Donald Sultan. The large pot on the buffet is by Eddie Dominguez. Ceramics by such American potters as Luis Bermudez and Judith Solomon are displayed on the shelves. Tables of Chase's own design are joined by armchairs from Gina B.



Walls and step-vaulted ceilings are clad in the rough-textured stucco used for the exterior, and the same pale granite paves the floors and entrance. A projecting roof plane shades the full glass walls on the south façade from the harsh sun. At one corner of the living room, the glass is folded in like a screen and the jutting roof becomes a waffle-grid canopy, its angles echoing those of the adjacent mountains. The art is washed by softly diffused recessed lighting.

Within this shell, Chase has designed furniture and chosen materials that are spare and self-effacing to the point of invisibility. "I love textures," he says, and he has played rough against smooth in fabric, stone and metal. The handwoven chenille that covers the armchairs and sofas in the living room is as boldly textured as the cast-stone frames and canvas cushions of the terrace seating. Burnished-steel side tables, inspired by the designs of Karl Springer, stand on what the owners call their "rock rug," a gray-and-taupe carpet with irregular depressions in its pile. The hearth mimics the landscape in its use of jagged-edged granite.

Colors are neutral to enhance the impact of the artworks. Three large canvases—by James Rosenquist, Helen Frankenthaler and Ron Davis—dominate the living room. A painting by Sam Gilliam terminates the gallery that extends through much of the house. A big Sam Francis hangs in the entrance gallery, while a David Hockney evokes the spirit of Raoul Dufy in the master bedroom.

The art occupies more than the walls, however. Chase's clients praise his "mastery of volumes," and they acquired dramatic sculptures and colorful ceramics to punctuate the generous spaces. In the dining room, an open metal composition by Michael Todd plays off the designer's minimalist grid on cabinet doors of

continued on page 146



Beams of oxidized copper outline the house, which stands in stark relief against the Santa Rosa Mountains, while the glass walls and pyramid roof open the structure to its rugged surroundings. "Most desert houses, even when their architecture is similar to this, are more conventionally landscaped and furnished in country club style, so they appear softer," explains Chase. "A Tuscan villa, wonderful as it is, wouldn't work in this setting."



Art: Modern Scottish Painting

Early-20th-Century Works with a Cosmopolitan Air

TEXT BY JOHN MCEWEN





OPPOSITE: *Rose Rhythm* (*Portrait of Miss Kathleen Dillon*), John Duncan Fergusson, 1916. Oil on canvas; 22″ x 20″. Regarded as the most cosmopolitan of the Scottish Colourists, Fergusson spent most of his life in Paris, where he absorbed the revolutionary lessons of modern French painting. Fauvism and Cubism, both evident in this painting, would become influences on Fergusson's work. The Lefevre Gallery, London.

ABOVE: *Tulips*, Samuel John Peploe, circa 1922–23. Oil on canvas; 19½″ x 16¾″. Peploe, who was inspired by the French experience as were all the Colourists, resided primarily in Edinburgh, the city of his birth. Much like Cézanne and Matisse, who affected the development of his work, Peploe brought an elevated and dignified quality to the simple still-life subjects he frequently painted. David Bathurst Ltd., London.

The Colourists were to retain strong links with France.

MOST COUNTRIES IN EUROPE are the result of quite recent amalgamations into nation-states. We tend to call the United Kingdom "England," but a Scot, for instance, takes exception to being called English. This is pertinent when discussing the newfound international prominence of early-twentieth-century Scottish painters, for their Scottishness was important both to the way they painted and to their subsequent underestimation in the art world.

Scotland is not England. It has a different historical connection with continental Europe (in the Middle Ages it was an ally of France), and its traditions and landscape are also different. In his 1947 book *Peploe*, the Scottish artist Stanley Cursiter lists some national characteristics: "The Scot has a sense of pattern, which shows in his tweeds; he has a sense of colour that shows in his tartans; he lives in a country with a generous and rich colour which he sees under the constant modification of atmospheric effect." One might add that the Scots are more at ease with Europe than are the defensively inclined English.

Scottish society—and the country's population—is divided between two rival cities: the capital, Edinburgh, and the metropolis of Glasgow. The noted Colourist School in Edinburgh was anticipated by the artistic colony in Glasgow, where the Glasgow Institute of Fine Arts (later the Royal Glasgow Institute) was founded in 1861. The institute was begun specifically to promote an interest in contemporary art among both artists and patrons. It held annual exhibitions that included the works of the Barbizon School, the Hague School and the English Pre-Raphaelites, and so encouraged Glasgow-based painters to travel abroad and experiment.

It was thanks to the Institute of Fine Arts that an unofficial but identifiable school of European-oriented artists emerged called the Glasgow Boys, led by the Irishman Sir John Lavery, who spent three years in France in the early 1880s, and his friend Sir James Guthrie. E. A. Walton and Joseph Crawhall were already looking at French painting in Scotland, as were other Glasgow Boys such as Arthur Melville from Edinburgh, E. A. Hornel from Kirkcudbright and George Henry from Glasgow. (Hornel and Henry, who together evolved a decorative approach to their work, would direct the Glasgow Boys away from plein air naturalism toward a new style of painting.) Interest in the arts in Glasgow, however, was not confined to these painters. The Glasgow Society of Lady Artists started in 1882, and in 1896 Charles Rennie Mackintosh—the Scottish architect and designer—was commissioned to build the city's first modern art school. The artistic activity stimulated a healthy rivalry in Edinburgh.

The Scottish Colourists—most famously represented by S. J. Peploe (1871–1935), F. C. B. Cadell (1883–1937), John Duncan Fergusson (1874–1961) and George Leslie Hunter (1879–1931)—were friends, but the notion of them as a group was imposed from the outside. Nevertheless, they had much in common. They were all infected with the cosmopolitanism of their time. All were the children of professional fathers and came of age in the 1890s, when avant-gardism had never been more popular with the young, in Scotland and elsewhere. The Society of Scottish Artists had formed in Edinburgh in 1891 to satisfy local demand for a less provincial and more modern approach to art. And in 1892, after something of a revolt in the Royal Scottish Academy, associate members won the right to vote, a move that spurred younger artists and new ideas.

The Colourists duly made the pilgrimage to the artistic mecca of Paris, and all were to retain strong links with France. Samuel John Peploe entered the Académie Julien in 1894 and worked there on and off until the war. He then returned to Scotland, but the French connection remained strong. In 1924, in fact, paintings by Peploe, Hunter and Fergusson were bought by the French state as the result of an exhibition arranged by the notably internationalist Scottish art dealer Alexander Reid.

John Duncan Fergusson, like Peploe, was born in Edinburgh, and the two were close friends from the beginning of their careers. They spent some time together in France as young men, and their early work is often hard to distinguish. An ardent follower of Fauve painting, Fergusson was the more passionate by nature, however, and he became much taken with the prewar vogue for uninhibited sensuous expression.

Fergusson found Manet a liberating influence, but his mature work is most characterized by thickly painted symbolic nudes, ample and volumetric, in luxuriant settings, a style that logically led him to take up sculpture. He lived most of the years between the wars in France and didn't return to Scotland until his old age. Fergusson remained resolutely nationalist, however, seeing his art as the embodiment of Celtic values.

Francis Campbell Boileau Cadell went to Paris to study art at the age of sixteen, but the turning point of his career was his meeting with Peploe, who had a profound influence and continued to be a close friend. As a young man, Cadell assisted in founding an exhibition society of like-minded Francophiles in Edinburgh and Glasgow called the Society of Eight, which helped establish the Colourists' credentials by allying them with artists such as Lavery.

The most enigmatic of the Colourists was George Leslie

Foxgloves, Edward Atkinson Hornel, circa 1915. Oil on canvas; 60" x 50". Hornel depicts the Buckland Woods above Kirkcudbright, an artists' colony that attracted many modern Scottish painters and an offshoot of the Glasgow Boys, a noted circle of progressive painters that helped lay the foundation for modern art in Scotland. Bourne Fine Art, London.





OPPOSITE: *Green Shutters, Cassis,* Francis Campbell Boileau Cadell, circa 1924. Oil on board; 17½" x 14½". After the war, Cadell returned to painting, employing heightened colors and a more precise and linear approach to a range of subjects that included the beaches of Iona and the Mediterranean coast at Cassis. Ewan Mundy & Celia Philo, London.

ABOVE: *Fishing Boats, Etaples,* George Leslie Hunter, 1914. Oil on panel; 8½" x 11" "Everyone must choose his own way and mine will be the way of colour," wrote the self-taught Hunter in 1914. His portrayal of fishing boats off the northern coast of France reveals his dedication to the mastery of color. Hirschl & Adler Galleries, Inc., New York.

Hunter, who was born in Scotland but raised in California, where he first worked as a magazine illustrator in San Francisco. He was just beginning his career as a painter when he lost all his work in the 1906 earthquake, an event that seems to have sent him home for good. It was only when he came more in contact with the Colourists and developed a close friendship with Fergusson that his art inclined to the Fauvism that had had such a marked effect on their development. Hunter was the most intuitive of the Colourists and the most faithful to natural observation, passing his debt to Matisse on to a younger generation of Scottish painters like Anne Redpath and David McClure.

While the Colourists enjoyed considerable local success and were also recognized in France during their lifetimes, in London, like many Scottish artists before them, they tended to be regarded as provincials. For many years after they died this meant that their work was neglected by the international art market. Nevertheless, as art by the founding fathers of Postimpressionism has become more scarce, these secondary masters have become more prized.

Nor are they without a legacy. Colourism still flourishes in Scotland, and so does a sense of national identity. In tandem with the growing esteem for twentieth-century Scottish art, artists such as John Bellany, Steven Campbell, Adrian Wiszniewski and Peter Howson have also enjoyed unprecedented success. Like the Colourists and the Glasgow Boys—with whom, being Glaswegians in the main, they have been compared—their influences are international and they travel extensively. And, like earlier Scottish painters, they have for the most part returned to base themselves in Scotland. In this age of the redrawing of national boundaries, their unparochial attitude may presage a time when Scotland will once more take its independent place in the world order. □



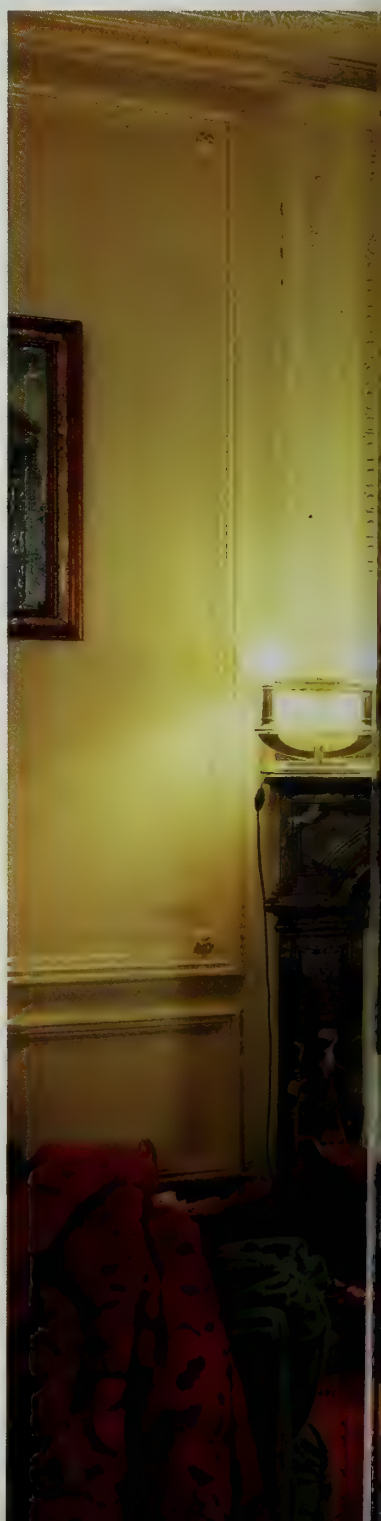
ARCHITECTURAL DIGEST VISITS:

Françoise Sagan

The Author's Residence in Paris

TEXT BY CHARLOTTE AILLAUD
PHOTOGRAPHY BY MARINA FAUST

"Houses are for private living, for friends and for dogs," declares Françoise Sagan (left), who has no compunctions about uprooting her family, dogs and few treasured possessions and moving whenever she feels the need for a change of scenery.



BELOW: The French author's new residence in Paris has succumbed to her easygoing formula, which calls for a minimal amount of decorating. An assortment of hats, including a Mexican sombrero, resides near the staircase.

RIGHT: With its 19th-century molding, high ceilings and herringbone floors, the living room has absorbed some of Sagan's paintings, a statue from Guinea, and Art Déco lamps and a bronze horse's head on the marble mantel.



ONCE AGAIN, Françoise Sagan has packed up her favorite paintings and moved to another part of town. Yet her new house on Paris's Left Bank is imbued with the same elusive charm that all of her residences—past and present—share. The house and her country house, the Manoir du Breuil in Normandy (see *Architectural Digest*, January/February 1980), are somehow related to each other and to their predecessors. Like members of the same family, they're similar yet subtly different.

After the success, in 1954, of her novel *Bonjour Tristesse*, Françoise Sagan rented a new apartment and set about trying to make herself at home. A photograph by Jeanloup Sieff from that period shows her confronted by this apartment, obviously in a state of advanced perplexity. Like a modern Robinson Crusoe, Sagan possessed one chair, to which she gradually added a banquette, three standing lamps, a desk and a piano, and there her resources ended.

She felt then—and still feels—that décor as such belongs in the theater and nowhere else, mainly because it has an unnecessary tendency to exaggerate surroundings. "Houses," declares Françoise Sagan, "are for living





RIGHT: Sagan has always enjoyed throwing impromptu gatherings for her friends, which are occasionally highlighted by a piano recital in the living room. Resting on the burlwood grand piano are an Art Nouveau sculptural lamp and a contemporary bronze sculpture.

BELOW: A 1969 canvas titled *White-Faced Scops Owl, London Zoo* watches over an Art Déco gueridon and a painted wicker armchair in the master bedroom. Family photographs, miniature flasks and assorted bibelots are displayed on the lacquered Italian low table.



RIGHT: Although Françoise Sagan's main interests are collecting art and books, she says she is starting to become more aware of furniture styles. Sagan's study contains a Louis XVI–style writing table with brass accents and a club chair covered with an Art Déco–style fabric.



in, not for looking at." Was she sorry to see the last of her town house on the rue d'Alésia? "Not in the least. I don't form attachments of that type at all. My essential possessions always come along with me."

The difficulty she has in leaving an imprint on the places she lives in makes her feel more like a guest than a permanent occupant. This, compounded by a genuine phobia of owning things and a constant need to be surprised, means that she's ready to abandon places and objects without the slightest remorse. Paradoxically, guests at Sagan's houses seem to develop a highly proprietorial instinct about the rooms they stay in.

Although her friends are always welcome, Sagan's new Paris house is expected to provide her with the kind of harmony, silence and protection her work demands. "It's also designed for guests, though. For making people want to come and stay. And they often do," says the author, who has always kept open house wherever she happened to be. Her furniture seems to have gradually shifted from Normandy to Paris over the years, according to her needs. It's this fluid pattern that gives her two residences their unintentional—and characteristic—unity.

Even so, the fact that she gives little thought to decorating does not mean



LEFT: On a marble-topped Louis XVI–style commode, jewelry boxes overflow with necklaces, bracelets and pieces collected on Sagan's travels. The three canvases depict landscapes and rural scenes.

BELOW: "All the paintings on the bedroom wall are by *petits maîtres*," says Sagan (below left), "bought not for any technical perfection but because each of them conveys a certain mysteriousness."





that she has no priorities in that department. "I've discovered a certain conformism about myself. For example, I have a thoroughly unoriginal preference for chairs set around the fireplace, so dogs can amble in and make themselves comfortable. This creates some disarray at ground level, but at least I try to keep my paintings out of harm's way. I've never been particularly fond of furniture, though I've begun to register the beginnings of an interest in Louis XVI. The only things I really like are paintings and some objets d'art. The first painting I ever owned was a Lanskoy, given to me as a gift, which I had to sell. After that I bought a painting of a big black dog for what I thought was an enormous sum, and I've been a keen collector ever since."

Sagan's art collection is distributed all over the house—in the bedroom, the living room, the halls and especially the study. She talks about her paintings with guarded intensity: "Each one has a story to tell" is about all she will say. Technical perfection doesn't appear to be a prerequisite. Instead, each canvas seems to contain a mystery, an appeal to the imagination, presented with dreamlike or bucolic overtones.

Her other obsession is books. From her solitary walks around Paris, Sagan returns laden with volumes, then spends days on end reading them in her bedroom. Meanwhile, a creeping army of words, printed and bound, is gradually usurping every available inch of space in her house. "I don't

continued on page 148



BELOW: "I wanted to provide a luxurious and somewhat opulent feeling throughout," says fabric designer Michael Szell of his London cottage. The Spanish School oil is 17th century. Directoire escritoire is from Christie's.



Trooping the Colors

A London Designer's Eye for Pattern

TEXT BY ELIZABETH LAMBERT
PHOTOGRAPHY BY DERRY MOORE

"My [illegible] palaces, and I sought to create a little jewel," says Michael Szell. "The value [illegible] not always important, however. Decorative value matters, and I have a decorative eye. Friends want to be amused, and not just by my gabble. These rooms are a talking point." RIGHT: The upstairs drawing room is "a grown-up room." *Lady Arabella Shuckborough* is by George Saunders. Georgian mirrors. All fabrics throughout the house are by Michael Szell.





"THERE ARE TWO ways to decorate small rooms," says Michael Szell. "White and simple or like a little palace. I don't know anything about white and simple, but I do know a bit about palaces."

The choice was clear. His new cottage of a house, just a step away from London's Hyde Park, is rich with the opulent fabrics he designs for monarchs and sultans. Patterns intended for the palatial are completely at home with more patterns—paintings, prints, embroideries, a patchwork of different carpets. The combinations could have been risky.

"The secret is to get the tonality right," Michael Szell says. "Have hundreds of patterns, but don't introduce new colors. Those chairs in my little red room—the drawing room—would be wonderful in ivory silk, but then they would become white blobs amid all that red."

For scale he likes large pictures and huge flowers in small rooms. He brings the blooms back from his country house in Devon every Sunday evening, arriving by train with baskets of arum lilies and roses.

Detail is important in smaller spaces because "everything is so close," Michael Szell says. "In a herbaceous border half a mile long, it's the big sweep of color that matters, but on a small patio, if one tulip goes blonk you notice it. And things must be grouped. In a large room five bronzes could be scattered about. In a small room they must be put together so your eye isn't jumping all over. The only way to do that is to put

"I do think colors are changing. Everybody is tired of Impressionist colors."

BELOW: In the sitting room, a drawing by George Stubbs and costume studies by Oliver Messel and Léon Bakst share a corner with an array of early-19th-century Leeds creamware.

BELOW RIGHT: "I wanted the sitting room to have just enough gold to get away from the provincial." Florentine gilded and lacquered console table is 18th century. Portrait by J. Hill.







OPPOSITE: Empire candelabra originally made for Malmaison stand in the drawing room on a carved and gilded late-18th-century console table that is topped with marble. *The Duke of York and Victory* is an 18th-century work by Antonio Moroni. Buddha figures and a bronze Mamluk head complete the vignette.

RIGHT: "The fabric for the walls and draperies in the informal downstairs sitting room is linen," says Michael Szell, "in case friends come in with wet coats." An eclectic mix of paintings includes *Chichester Estuary*, 1813, by J. M. W. Turner, lower left, and an 1860 English School equine oil entitled *Silvertail*.

things in place and then look. The moment you begin to plan too carefully, an oppressive politeness descends over a room."

Michael Szell maintains that he is a fabric designer, not a decorator, but sometimes there's a fine line between the two. "It's not a question of decorating," he says, "but of giving an opinion if asked. Someone might ask, 'Should I use brown or pink?' and I might answer, 'Neither. Why not have a perfectly beautiful magenta?' They never thought of that. When was the last time anybody thought about indigo or magenta? I do think colors are changing. Everybody is tired of Impressionist colors; they're in the mood for something richer. Not pitch dark, but richer.

"The other big change in the twenty-five years I have been designing," adds Michael Szell, "is that today people are looking for things that are man-made, not machine-made, something with the feeling of being touched by human hands. Objects do not have to be priceless. The environmental movement will filter through to a mature, more grown-up philosophy."

He has long been an enthusiast of handmade treasures and collects them on his travels, buying not for investment but for the pleasures of looking and pouncing and taking them back. India is a favorite place for inspiration. "I arrive at Heathrow like six cart horses," he says, "with two quilts on my head, fifteen pairs of shoes handmade in Jodhpur in one suitcase, dozens of scarves and fabrics in another. When I get to customs, I'm actually longing to unpack so I can see all my pretty things again and show them off, but when I tell them who I am and that all this is essential for business, they tell me to go, that they don't want to see them. I protest, 'I would love to unpack.' 'Go,' they say."

Michael Szell has a sharp eye for collecting. Among a display of silvered glass from Mexico is a bottle retrieved from the rubbish bin while he was staying with the sultan of Brunei. (The sultan's Coca-Cola is specially bottled in silvered vessels so pretty it's a shame to throw them away.)

The designer travels widely and travels well. Is he tempted, with the changes in Eastern Europe, to return to Hungary and reclaim family property? Not at all. "Who needs so many houses?" he says. "My grandmother's sister still lives in one corner of the house in Budapest. When the Communists came in, she said she wouldn't leave and whacked her cane on the table so hard they backed away and didn't bother her about her one room.

"Recently, Georg Solti went with Princess Margaret to Budapest for an opera performance," he continues, "and I wrote to the old woman, asking if they could bring her anything, anything at all, because customs won't bother them. She wanted face powder. I thought nobody used face powder anymore. But I remember the scent of it from my youth when my mother would kiss me goodnight before going out for the evening. It's not like perfume, but a good clean scent. Wasn't that a wonderful thing to want? I thought she would ask for thermal underwear or chocolates. I sent her diamanté stockings as well. Just for fun."

That gesture was charming, a very European understanding of enduring luxuries in a changing world. His own luxury is fabrics, rich patterns that make the small rooms of London today reminiscent of royal pavilions of other days and places. There is a touch of the exotic from the East and sophistication from the West in Michael Szell's little London palace.□



"By using an abundance of fabrics," says Michael Szell, "I can fashion a rich, uninterrupted background for the works of art. I also like to choose the same fabric for upholstering the furniture, so the pieces melt into the surroundings and create a relaxed atmosphere." In the master bedroom, Sir Lawrence Alma-Tadema's *Odalisque*, 1880, hangs above a late-18th-century Italian bronze bust. At far left is Mignard's late-17th-century *Diana*.





"The house recalls the stateliness of the nearby brick residences typical of St. Louis," says Boston architect Graham Gund of the house he designed for Jane and Warren Shapleigh. "Yet the use of lighter exterior colors and materials gives it a fresh feel." THESE PAGES: The south elevation. "There is no true front or back to the house," says Gund. "It takes advantage of the views in three directions."

Terms of Endearment

A St. Louis House Warmly Embraces Past and Present

ARCHITECTURE BY GRAHAM GUND TEXT BY JANE HOLTZ KAY PHOTOGRAPHY BY TONY SOLURI



GRAHAM GUND'S HOUSES speak (and people speak of them) in humanistic, almost anthropomorphic, terms. *Endearing, mellow, agreeable,* are adjectives evoked by the architect's gentle art of accommodating both past and present, enclosure and flow, whimsy and comfort.

The Shapleigh house, on a slope at the foot of resident Warren Shapleigh's boyhood home in St. Louis, is just such a house in just such surroundings. Substantial but not overwhelming, welcoming yet private, it reconciles the urges to entertain amply and live more compactly. "The couple were looking for something that was quite comfortable," the architect says. Comfort prevails.

Not that the Postmodernist structure under its brooding sweep of roof came without some hefty labor—from the truckloads of dirt to fill in the old farm swamp on which it now sits to the eighty-five transplanted trees. Striving for what he calls the "natural" look, Gund plotted the long drive "to get a sense of the curve rather like an Olmsted road," he says. The house itself was designed with a slight bend in the center—with open arms, in a sense—to enfold, or "to receive," in the architect's words, the driveway and entrance court.

Gund's interior detailing and finishes are equally painstaking. The inlaid marble squares in one oval hall balance the inlaid wooden squares in a second, for example. The architect's ability to shape an episodic structure, jogging and asymmetrical on the exterior but functional and flowing on the interior, is more complex than the Shingle Style–redux look of the house would suggest.

In St. Louis's suburban Ladue, the house settles into its site with an air of four-season permanence. "Graham is very skilled at taking advantage of a pleasant site," Jane Shapleigh observes. "He seems to know how to place a house." The approach is down a driveway of crushed pink granite coiling by Warren Shapleigh's mother's 1927 home to the

BELOW: A driveway of crushed granite, left, leads to the residence. "The house has a large slate roof that reveals its interior spaces as they peek out from it in the form of bays, towers, dormers and chimneys," the architect explains.

OPPOSITE: Central to the house is a double-height space called the Great Hall. "All the millwork is custom, and the profiles reflect the voluptuous cutout qualities found in the roof trusses," says Gund. Painting at right is by Stuart Davis.







COURTESY GRAHAM GUND ARCHITECTS

"bowl" at its base that fits into the family grounds. The broad roof stretching between two octagonal towers adds to the sense of rootedness and defines and organizes the interior.

Unlike so many of its brick neighbors in this bucolic suburb, the house is white stucco trimmed with wood. Wood—applied as a lattice, vertical tongue-and-groove or clapboard—enlivens the façade. Square windows, typical of Gund's repertoire, and the jutting chimneys break down the mass.

The interior is equally varied and deceptive, and again, more complex than at first glance. "It's a small house, so the idea was to have a variety of spaces," Gund says. "As you go around the corner, there's something else there." A circulation pattern of two S-shapes snakes off to either side of the Great Hall. "There's a feeling of flow, so it seems quite spacious," he says. At the same time, each room is articulated to give a sense of place and identity. The Shapleighs breakfast in an octagonal corner of the ample kitchen; Jane Shapleigh's study is a large al-

continued on page 152

ABOVE: The floor plan reveals the house as "a collection of geometrically shaped rooms grouped around the Great Hall," says Gund. BELOW: Honed cream-colored marble forms the fireplace of the Great Hall. Throughout the house, "the polished hearths are typically flush like a shadow," Gund says of his design. Painting by Charles Sheeler.

BELOW: Lending a subtle focus of color to the dining room is the fireplace of "*rosa aurora*" marble. "The 'theme' shapes of the fireplaces carry into the design of the rails, balustrades, trusses and other millwork," points out Gund. The brass andirons are 18th-century style; service plates and cut-glass goblets are 19th century. The gilt dining chairs are Regency.

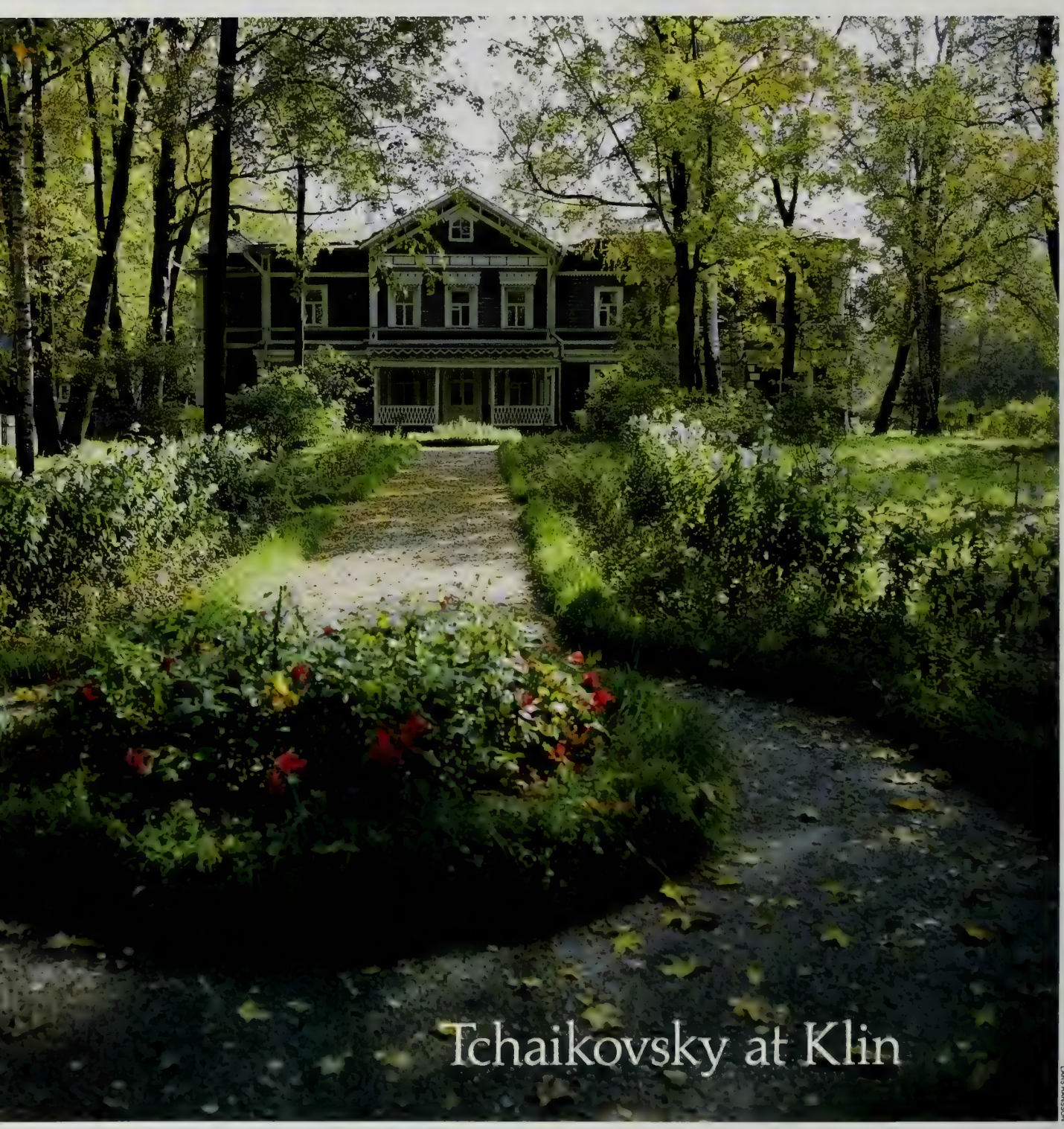






ABOVE: Steps lead up to the study—an alcove located off the living room—and the change of levels adds a greater sense of height to the space. An Arthur Dove painting is above the curved, contoured fireplace made of "*grigio venato*" marble. Interior design throughout by Mary W. Skinner. BELOW: "The large overhangs and porches protect from harsh St. Louis weather," says the architect. The octagonal kitchen, left, faced with stucco and lattice, and the porches, left and right, project from the basic clapboard structure. The materials of the exterior house include stucco, brick and wood, creating a "collage of materials and structural elements—all under the big roof," says Gund.





Tchaikovsky at Klin

LARS MANSSON

The Composer's Last Home in the Countryside near Moscow

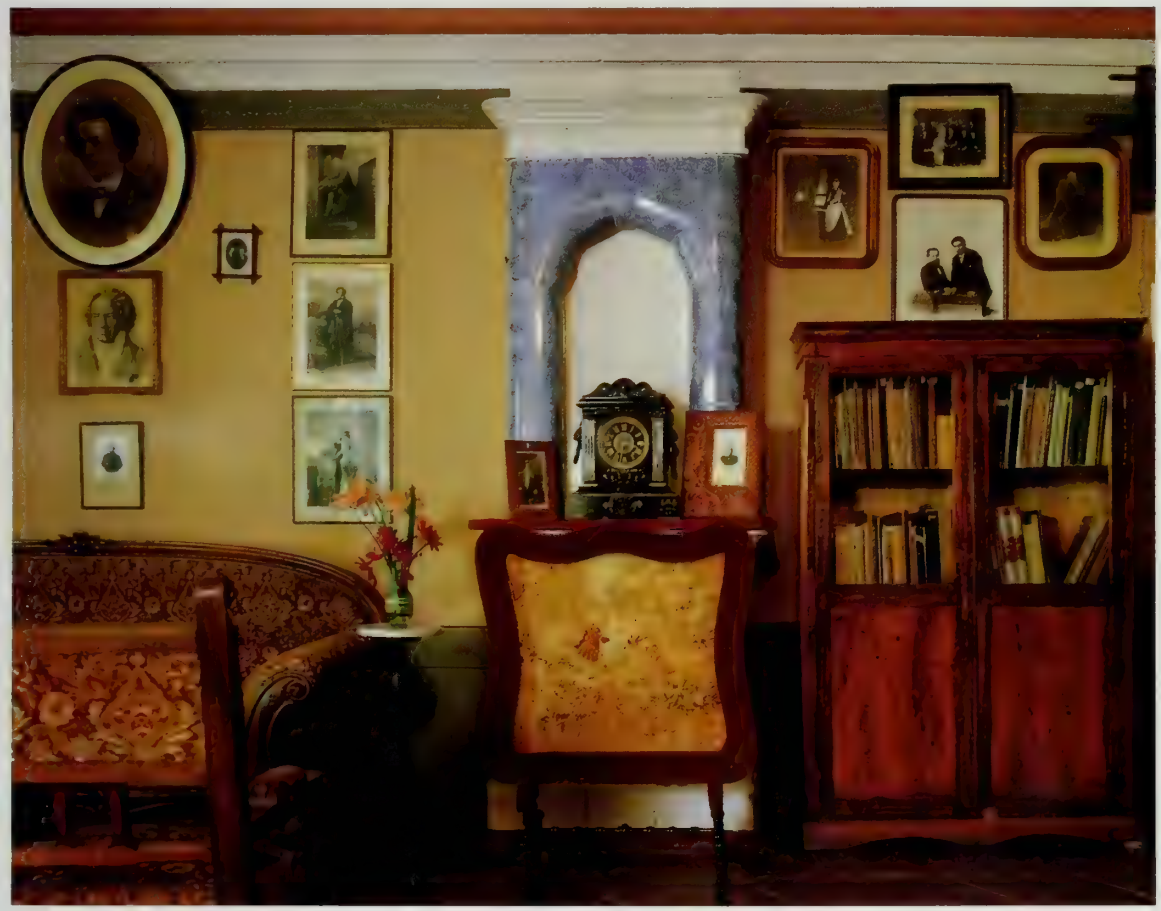
TEXT BY PETER LAURITZEN
PHOTOGRAPHY BY KARI HAAVISTO

"I wish only for a little house with a pretty garden, *not too new*. A *stream* is most desirable, as is a forest and a nearby railroad station for easy access to Moscow." So wrote Peter Ilich Tchaikovsky to his patroness, Nadezhda von Meck, in 1884. The following year he moved to the country, where he rented a series of houses, eventually settling in the village of Klin, in a manor surrounded by five acres of wildflowers and an allée of silver birch and lime trees.

THE MAIN RAILWAY line connecting Moscow with St. Petersburg brought Peter Ilich Tchaikovsky to his home in the country village of Klin in a little under two and a half hours. Today a broad highway makes the fifty-mile drive a morning's excursion from Moscow, and busloads of Soviet schoolchildren and music lovers of all nationalities make the pilgrimage to his small painted clapboard house in the woods.

The pilgrim to Klin can find, among other mementos, the plain wooden table on which Tchaikovsky composed his Sixth Symphony, the *Pathétique*, set under a bedroom window that looks toward the woods where he took a solitary forty-five-minute walk each morning. Solitude was essential to his creative work. If family or friends were staying with him, Tchaikovsky found he would only rewrite, rework or concentrate on previous projects. For the creation of something new, he needed to be alone. And everything in the house at Klin seems arranged to that end. The heart of the house is, surprisingly enough, on the second floor. There is a large central sitting room, which doubled as a workroom and library, and opening off from it, a small enclosed balcony where he took his morning tea. He slept in a spacious room, made to seem even larger by the sparse furnishings, that opens directly off the sitting room through a wide curtained arch.

Tchaikovsky was frequently absent from Klin—a pattern in his life reflected in the traveling trunks still stacked in the vestibule at the top of the stairs. It was, in fact, when visiting his brother Modest in St. Petersburg that he died—according to one story, of cholera—on November 6, 1893, at the age of fifty-three. Tchaikovsky had made his fatal visit to the capital to conduct the first performance of the *Pathétique*, which he,



The period in the country was one of astonishing accomplishment.

The central sitting room on the second floor served as Tchaikovsky's reception room and practice area, with annotated scores kept in the bookcase and a visual autobiography of photos and prints displayed on the walls. At upper left is a charcoal portrait of Tchaikovsky's early supporter Nikolai Rubinstein; at bottom left, an engraving of his favorite Russian composer, Mikhail Glinka. Set in the porcelain chimneypiece is a clock from Prague, a souvenir of a concert tour.





and subsequently the world at large, regarded as his finest work. Sadly, the performance—less than ten days before the composer's death—had drawn an indifferent, almost cold reception from the critics, an opinion soon reversed as the symphony came to enjoy worldwide fame.

Although Tchaikovsky only managed to live at Klin continuously for the last year of his life, he had rented a series of houses in the area beginning in 1885. The period was one of astonishing accomplishment. In 1890, for example, he composed *The Queen of Spades*, based on Pushkin's short story of the same name, an opera that eventually achieved a popularity in Russia almost equal to that of his earlier Pushkin-based work, *Eugene Onegin*. And his ballets, *The Sleeping Beauty* and *The Nutcracker*, his Fifth Symphony, the *Manfred Symphony* and the *Pathétique* were all conceived, written or revised during his residence in the country.

But even if many of these masterpieces, like the latter, earned scant praise from Russian critics at first, the composer's reputation abroad grew steadily during the period associated

A Becker concert grand, made in St. Petersburg and presented to the composer in 1885, still occupies the sitting room. Though Tchaikovsky toured often to conduct his works, he never played publicly—and never allowed his compositions to be heard before their publication—but he enjoyed playing four-hand piano with friends in the evenings. He corrected scores or made notes at the round table.

with Klin, which helps account for the little time he found for his retreats to the country. A handsome clock in the sitting room, made in Prague, was a souvenir of his triumphant concert tour in 1887 that also included Berlin, London and Paris. Elsewhere, a glass case contains, among other treasures, a small silver replica of the Statue of Liberty that was presented to the composer after his four-month visit to the United States, where he conducted concerts in Baltimore and Philadelphia and where, in New York City, he presided over the con-





Nothing imparts a sense of order as do classical details.

A PERFECTLY constructed poem can be more painstaking to execute than an ambitious, sweeping novel, an expansive canvas less demanding than an exquisite miniature. Most designers would rather take on the Sisyphean task of renovating a palace than the subtle transformation of a diminutive apartment. But for those intent on instilling grandeur in a confined space, the pied-à-terre poses a considerable challenge.

"Everyone, but everyone, thought I was mad," admits Dr. Josefina Vicario of her intention to renovate a dark, cramped Madrid apartment into a residence where she could spend several days a week while on business. "There was no light and few outstanding details, and countless walls divided the apartment into tiny cubicles." It was not, in short, a space that drew vainglorious designers looking to make a commanding statement. "Giving intimacy to a large space is relatively easy, but the inverse is very difficult," explains Dr. Vicario, who owns and runs weight-loss clinics throughout Spain. "I chose Manuel Ordaz because he makes small spaces appear grand."

Working with his associate, Rafael Sitges, Ordaz employed both clever sleight of hand and some fundamental design principles to expand the proportions of the apartment and to imbue it with a splendor that belies its size. He began by eliminating unnecessary walls. But rather than creating a wholly unobstructed space,



A Bartholomaeus Spranger painting of Ceres and Bacchus—which was a gift from Emperor Rudolf II to Philip II—is displayed in the living room. Manuel Ordaz selected what he calls "English colors" for the walls, fabrics and carpets. A Greek-key motif adorns the frieze. A 17th-century Spanish box is atop the 18th-century Italian scagliola-topped table.





A Chinese Chippendale fret pattern highlights the pilasters, frieze, dado and wainscoting in the dining room, which features a large oil of Dido and Aeneas by Sebastiano Ricci. On the Sheraton sideboard are a bronze by the studio of François Girardon and a pair of Régence candlesticks. George III cabinet holds a collection of 18th- and 19th-century Export porcelain. Early-18th-century red-japanned chairs join the Regency table. The 19th-century chandelier is French. Plaster detailing embellishes the ceiling to "give it height," says the designer.

Ordaz placed Ionic columns at the thresholds between the entrance hall and the living room and the living room and dining room to define the rooms without cutting them off from one another. Apricot and soft olive tones for the walls, fabrics and carpets lend uniformity and continuity as well as luminosity. "They are English colors," Ordaz notes, "used by a people accustomed to creating light in an otherwise gray landscape."

Nothing imparts a sense of order and formality as completely as do classical details. In Dr. Vicario's apartment, a full-size Roman marble figure occupies a niche at one end of the entrance hall. A Greek-key motif adorns friezes as well as the borders of the umber-colored carpets in the entrance hall, living room and dining room. Displayed in the living room is an oil of Ceres and Bacchus by Bartholomaeus Spranger. And Venus appears in a canvas in the master bedroom. "Classicism," Dr. Vicario says simply, "gives me repose."

One would never imagine that when descending the staircase (its elegant balustrade modeled after that of a manor house in England) to Dr. Vicario's library, one is passing where there had been nothing but a coal chute. Miraculously, Manuel Ordaz converted it into a stairwell leading to the once-blackened repository below. "It was the most difficult phase of the renovation," he says, "but it was an ideal space to transform into a library—there is no noise from the street, no distraction from the living quarters upstairs." The pale gray and apricot shades of the walls are conducive to work. The bookshelves are filled with only essential



Ordaz and his associate, Rafael Sitges, incorporated Neoclassical paneling and Ionic pilasters in designing the library, which was formerly a coal repository. Francesco Albani's *Diana and Actaeon* is displayed opposite the bookshelves. The 18th-century sculpture group is attributed to Manuel Francisco Alvarez de la Peña. A late-19th-century English cabinet holds a Buen Retiro porcelain clock flanked by Wedgwood urns. The early-19th-century writing table is English. Wing chair is 18th century. *Lit de repos* is signed "Jacob-Desmalter."

references. Except for one lamp atop the nineteenth-century English marquetry writing table, all lighting is provided by recessed spots in the ceiling. Among the artworks and objects are a pair of Wedgwood urns, a fine Buen Retiro porcelain clock, two allegorical sculpture groups and a single canvas by Francesco Albani depicting Diana and Actaeon.

The transformation of Dr. Vicario's pied-à-terre is all the more remarkable since Manuel Ordaz, an eminent fine-art and antiques dealer, opened his own design firm just three years ago. "Being on the periphery has allowed me to choose projects very carefully," he explains. "If I agree to a commission, it is invariably for a friend who shares my tastes. Otherwise I politely decline." In addition to projects for Dr. Vicario, including her main residence in Barcelona and a country house in León, he is at work as a "curator" on a grand house for the duchess of Alba.

It is little wonder that Spain's design elite view Manuel Ordaz with a combination of awe and envy. "Successful interior design is not simply a question of how one arranges objects in a space but of which objects one chooses," he contends. Ordaz insists on the authenticity of the artworks, furniture and objects he assembles for specific projects. "If someone is intent on using copies and replicas, I am not interested," he maintains. "It takes the scholarship and excitement out of an undertaking."

Ordaz's astute eye enables him to select formidable works of art and furniture of often rare provenance. He is a regular presence at auctions in New York, Paris and London, and has

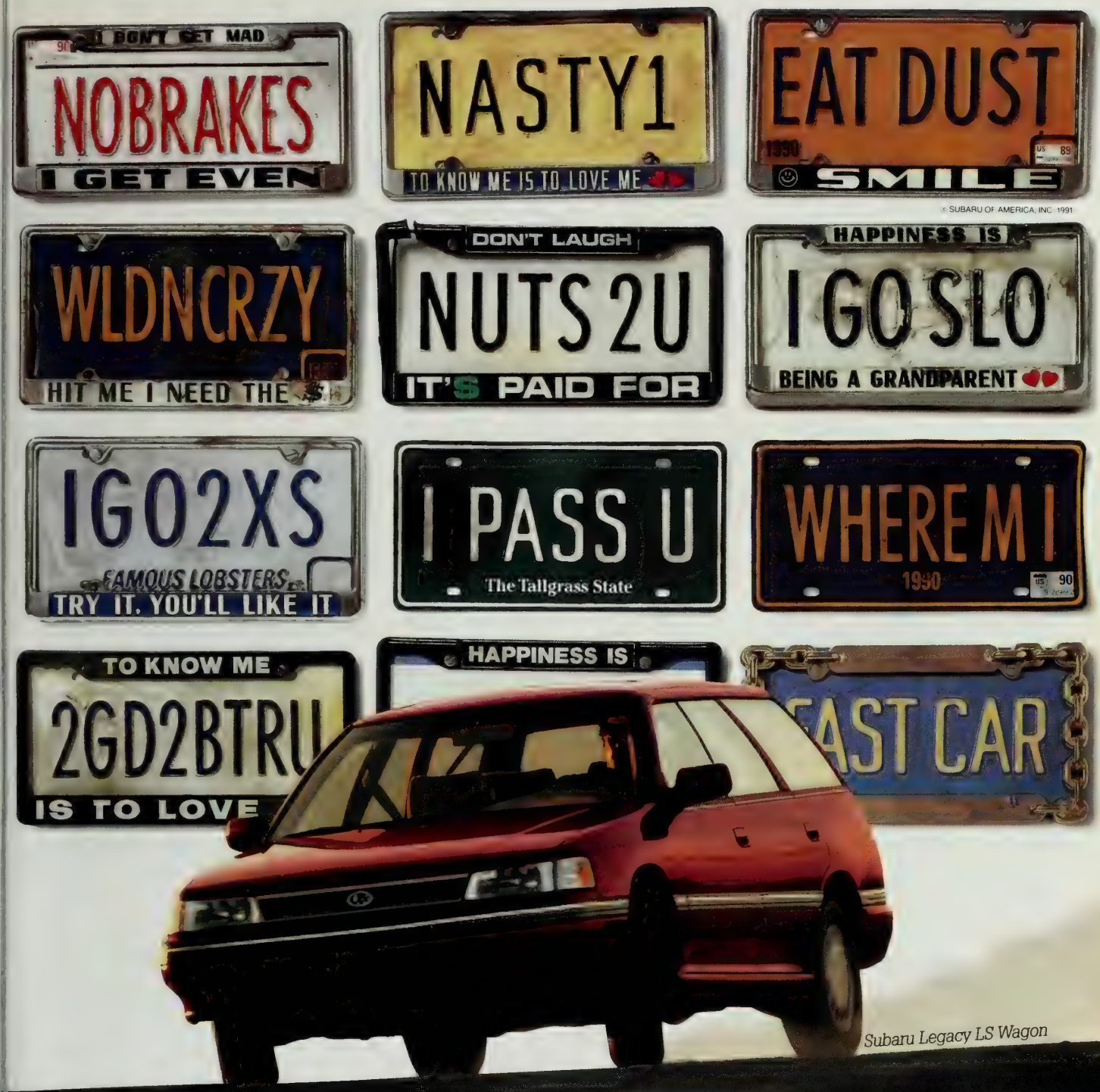


A 19th-century Chinese ancestor portrait is reflected in the master bath, which Ordaz and Sitges sheathed in polished black granite interspersed with mirrored panels. The designers also elevated the tub, in foreground, to the level of the sink. Indirect lights around its base, says Ordaz, "create the sensation that it is suspended in the air." A pair of 19th-century Imari vases are set on clear pedestals. In Dr. Vicario's bedroom, beyond, is an English chest that dates from 1820.

a well-cultivated, if furtive, network of sources throughout Spain. "I do acquire works of strict Spanish origin," he says, "but don't forget that Flanders was once ours, as was Naples. Ships laden with furniture, paintings, sculpture and tapestries once made their way to Spain, and much of that legacy can still be found today."

The designer characterizes his tastes as spanning the period from "the Renaissance until Goya"—a generous designation that enables him to mix elements from some rather notable epochs. And while European pieces are naturally his specialty, his sensibilities are broad and far-reaching. In Dr. Vicario's library, for example, the desk chair dates from the eighteenth century, the armchairs in front of her writing table are Directoire, and positioned between them is an eighteenth-century Chinese lacquered chest. Alongside the Regency, Queen Anne and George III furnishings in the living room are a pair of lamps made from Qianlong vases, while atop a pedestal is a Burmese head of Buddha. And though a French Neoclassical canvas is set above Dr. Vicario's bed, the walls of the bedroom are lined with lacquered panels from a Cantonese screen. From such divergent elements Ordaz creates unique syntheses.

Although he draws inspiration from a multitude of sources, Manuel Ordaz conceives interiors that are marked by a sumptuous but clear economy. Those attributes are suitable for many settings, but none so much as the pied-à-terre, where one's stay is brief and where the effect should remain a subtle approximation of home. □



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English Style Distinguishes a Vintage 1920s Manor
continued from page 70

1740, then shipped to England, where it hung in a private residence until it was stripped down and sent off to America, eventually falling into the hands of a private dealer.

One of Irvine's cleverest strokes was to frame the dining room mantel with a mirrored panel, thereby doubling the light streaming in from the bay window by day, while extending the edges of the Chinese wallpaper. "The mirror almost disappears," he says. "You cannot really tell where the wallpaper begins and where it ends." The designer also positioned the couple's collection of contrasting Chippendale chairs on an unpretentious sisal rug. "I love to do that," he says. "You can have a room that is completely traditional and antique, but give it an air of today. An Oriental rug in this room would have been a little stodgy. The sisal gives it a kick in the pants."

In the spirit of spontaneity, Irvine scattered a set of Regency chairs throughout the rooms. "They give a marvelous feeling of continuity," he says, "as if they're wandering all over the house. You want to create a sense of immediacy, a feeling that the clients have just shoved it all in by themselves." It's the type of design fairly common in Europe, where furniture is collected over several generations. "The better the furniture," Irvine adds, "the more it should be played down. After a while you forget how good it is."

Another classic Irvine touch is to juxtapose order with disorder: "I love to create chaos in furniture arrangement, then balance it with a lot of symmetry. It's always a magical combination. A lot of people say that symmetry is ultimately very boring, but I find it rather quieting. It helps anchor things." One example appears on the main staircase, where neatly arranged marine oil paintings, early-nineteenth-century silhouettes and a pair of Queen Anne chairs form a bold contrast to the floral wallcovering. "I persuaded the owners to put a strip of red along the border to give it a bit more dimension and force," Irvine says. "Otherwise the whole thing would fly away."

One place where such buoyancy is used to great effect is the master bedroom. "It's a little over-feminine," Irvine admits. "But after all these years I have a premise about bedrooms. Men love feminine bedrooms. Women get nervous because they worry their husbands won't like it. But once they jump the first hurdle, both are delighted." He wrapped the room with soft pink-and-white wallpaper, romantic English chintz draperies, needlepoint rugs, and spread a simple quilt on the bed. He then set an antique méridienne—which he calls a "fainting sofa"—near a window. "It's an amusing idea," he says.

The room where Keith Irvine and Edwin Jackson clearly had the most fun is the upstairs sitting room, whose walls, windows and sofa are decorated with a reproduction of a late-eighteenth-century linen toile de Jouy depicting George Washington and assorted images of the American Revolution. Irvine is struck by its ironic history. "The original fabrics were actually made in England during the war of independence," he explains. They were then sold directly to the American market. The Georgian age may have been coming to an end, but the English were clever enough to profit from its demise. Fortunately, in the world of design, the legacy lives on.□

"A lot of people say that symmetry is ultimately very boring, but I find it rather quieting. It helps anchor things."

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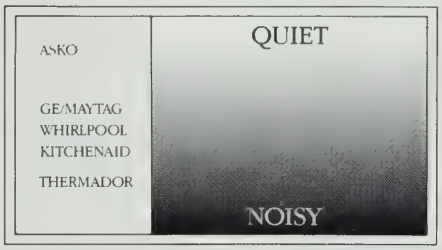


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continued from page 77

using wood. It gives a house depth."

Richly textured rugs provide a tactile counterpoint to the metal, while the room's generous space and light, neutral colors create a fine backdrop for the Trues' art acquisitions, which include several works by Northwest masters Mark Tobey and Morris Graves. The floor plan allows furniture to be arranged to accommodate just the family or a group of ten or twelve for after-dinner conversation.

In the adjacent dining room, the designer utilized one of the outside influences Seattle has absorbed—the Orient—in walls painted to resemble an abstract Japanese landscape. "I use Oriental things quite often," says Jongeward. "When you're dealing with Tobey and Graves—the traditional painters of the Northwest—and the craftsmen of the Northwest, all of whose work has been permeated by the Orient, then it seems sensitive to look at Oriental ideas."

Jongeward also favors Oriental touches for their ability to blend with other styles, such as the late-eighteenth-century mahogany dining room furniture that she found during a trip to London (the leather seats on the Louis XVI–style chairs are a contemporary refurbishment). Floors of painted *faux-marbre* complement the complex but subtle visual patterns found throughout.

A sunroom adjoining the living room opens out to the terraced yard. Interior color and mood are carried through to the terrace with chinoiserie toile, a Brighton-style chair, a Chinese brazier and a Japanese *tansu*. On the terrace, landscape designer Rodney L. Juntunen created a space that functions as well for outdoor parties of three hundred as it does for casual family evenings on one of Seattle's warm summer nights.

A small library that extends from the living room includes a playful spiral staircase winding up to the second floor. Jongeward gave the library its own identity by darkening the palette and using leather upholstery to create a comfortable, masculine mood. Bookshelves extend to the ceiling for the Trues' extensive collection of art and wine books. There again, her European prowls paid off, in the form of a French table she found with an oystered veneer.

The Oriental themes that suffuse the ground floor reappear in the master bedroom, in a Tang-style terra-cotta burial figure and in a nineteenth-century ikebana basket. Apricot tones create a warm, rich room the Trues use for reading and looking east over Lake Washington.

Janet True credits Jongeward with using a firm but flexible hand in leading the couple through the design process. Describing herself and her husband as initially "naive about interior decorating," she explains, "Jean brought us along. But she didn't push us. She made sure we knew we were buying something that would last. And she left doors open for us to collect and add and really make it our house." Observes Douglas True, "There's a kind of timeless nature to the house. But it's a comfortable place—we use all of it."

Jongeward is pleased to have been able to restore one of Seattle's faded gems to its original luster. "The architecture of what I work with is important to me," she says. "If you don't have any bones to work with, that's when the superficial stuff in interior design comes into being."□

"I like metal because of its reflective qualities and subtlety. I like to use it in the way you'd sometimes think of using wood."

DESERT TEXTURES

Austere Backdrop for Art in California

continued from page 97

bleached rosewood trimmed with patinated copper. A sharp-edged relief by Karen Gunderman complements John Lewis's table of glass and copper in the entrance gallery. Peter Reginato's painted steel construction holds its own with the roof grid over the terrace.

The house is so isolated that the owners can enjoy sweeping views from shower, bathtub and sauna without fear of being seen. Their bath, an expanse of Aegean rose granite, is sybaritic but restrained. Overlooking the tub is Phillip Maberry's ceramic statue of a Greek figure.

Beyond the living room windows is a pool that was inspired by Gina Gilmour's painting of a diver, which hangs in the breakfast room. It encouraged the residents to strive for a natural look and to make the rocks appear as though they had just tumbled into the water. Chase also assisted landscape architect Jerry Cummings, drawing on his own expertise in desert plantings and arranging the rocks beyond the pool in apparent disorder to blur the line between man-made and natural.

"We call it the living desert," says the wife. Bighorn sheep, a once-endangered species, have been driven down the slopes by the prolonged drought. A mountain lion is an occasional caller, and owls, coyotes and rattlers are not uncommon. When the wildlife is not intruding, it is an oasis of tranquillity. "We're a few minutes from the highway, but it's quiet enough to hear the grass grow," the wife adds. The couple credit Chase for responding to this wild beauty and refusing to soften it. His vision matches the grandeur of the range that soars above, sharp-etched against the pure azure of the desert sky.□

Chase has played rough against smooth in fabric, stone and metal.


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Françoise Sagan
continued from page 111

know what to do about that," she confesses. "I can't find any of the books I'm looking for anymore, even though I keep sending masses of superfluous ones to the hospitals." And when she really likes a book, naturally she passes it on to a friend, who rarely gives it back.

When it comes to entertaining, Françoise Sagan's style is all of a piece with the rest of her relaxed approach to life. "*Faire la fête*," that wonderful French phrase, has always defined one of her chief pleasures, and she particularly likes to entertain on summer evenings in her small garden, ever a preferred meeting place for family and friends.

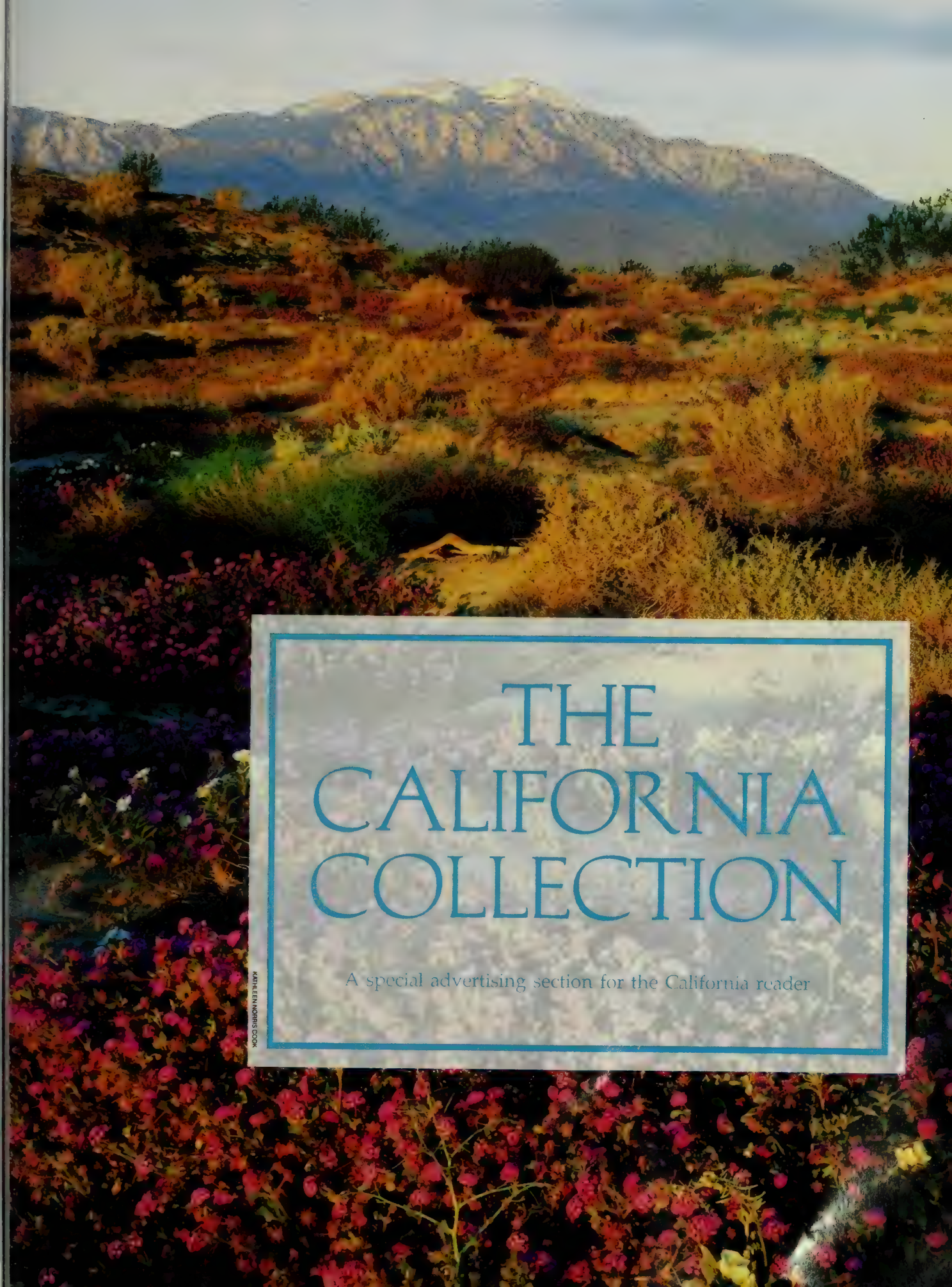
But as much as Sagan loves her parties and cares for her friends, the greater part of her life has always been spent in solitude within four walls. "I write lying down on that sofa," she remarks. "Then I reread my work on a cassette. Right now I'm just correcting the final proofs of a novel and a play adapted from my biography of Sarah Bernhardt. I think both projects should turn out to be rather fun. I love the theater—actors' emotions are so intense and ephemeral. When I've finished those jobs I suppose I'll take a rest, but I don't like to plan ahead. I always make my more important decisions on the spur of the moment."

The family home of Françoise Sagan is in the Lot department of southwest France. She still thinks of it with deep affection. "The light there is more moving than anywhere else, and the people are the most generous in the world. When I'm very happy or very sad, that's where I always go. Houses are for private living, for friends and for dogs. Who cares if friends sometimes eat and drink too much, if dogs chew up the cushions or if the furniture gets moved around, as long as there are pretty colors and flowers around the place."

Sagan pauses, thoughtfully. "You know, I think in general it's best to let houses alone, not to disturb them







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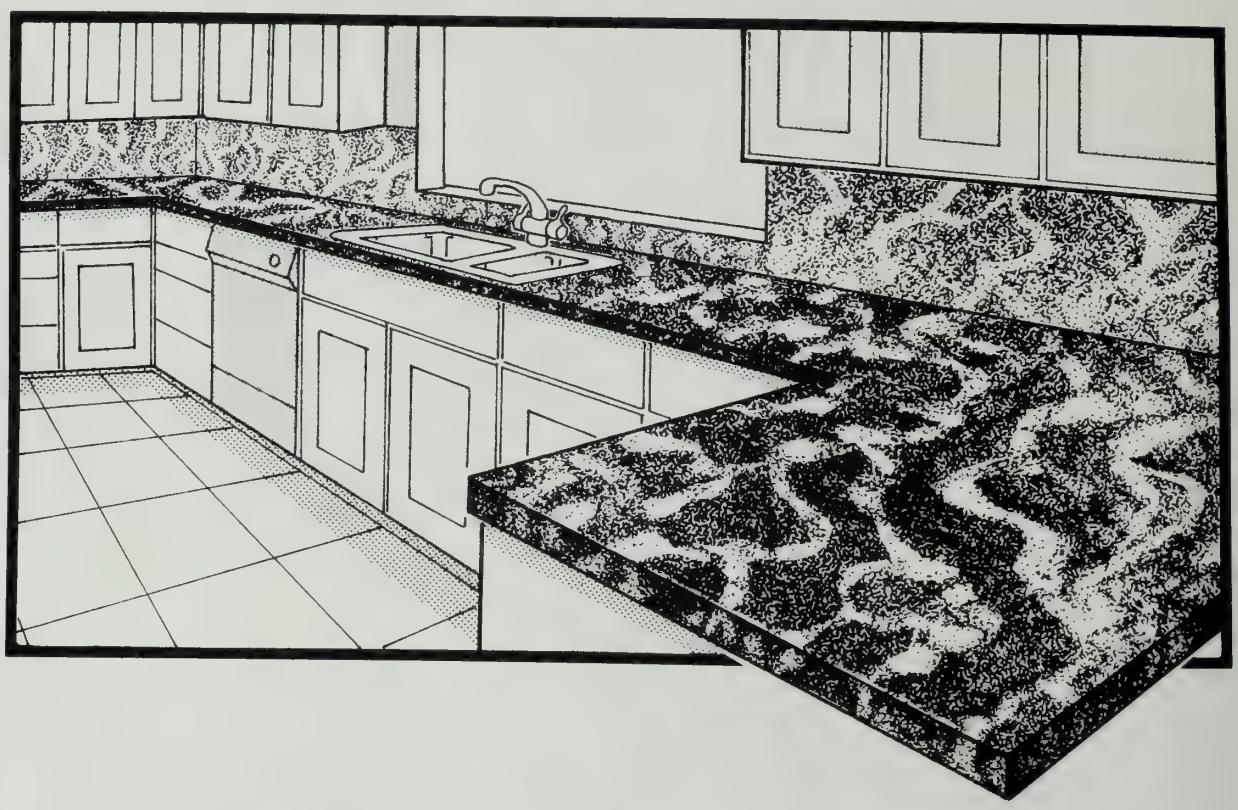
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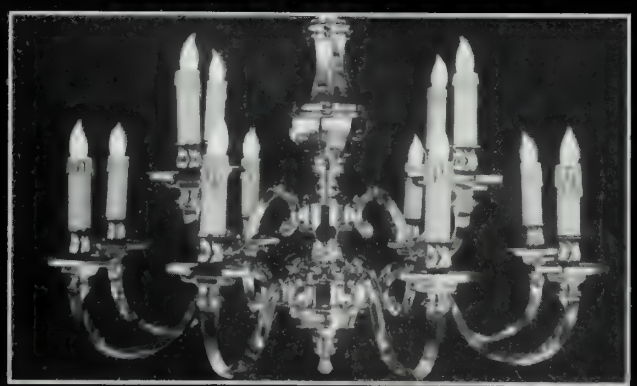
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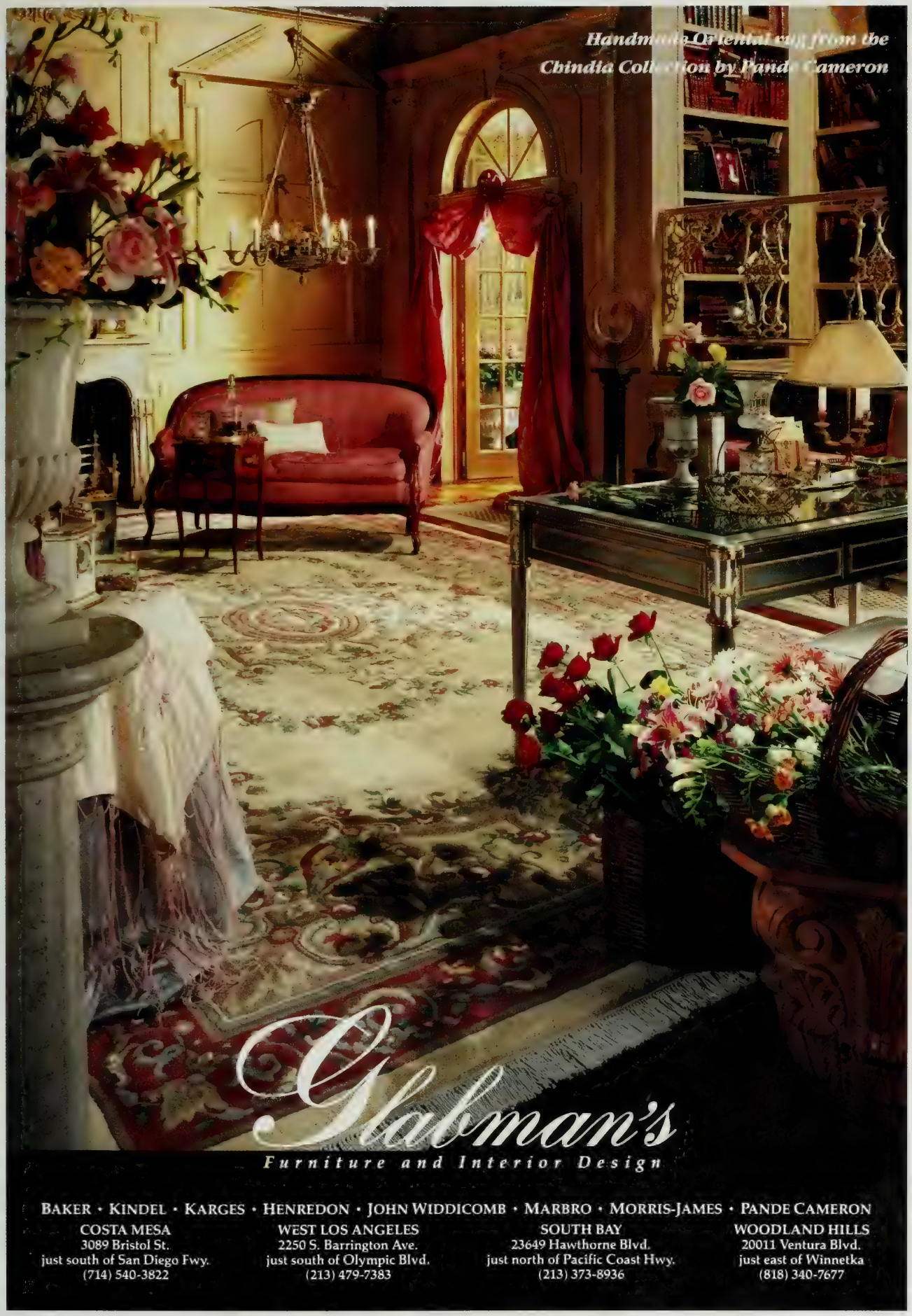
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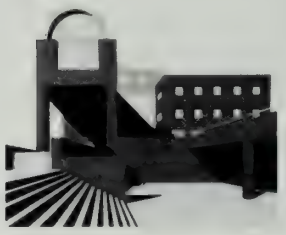


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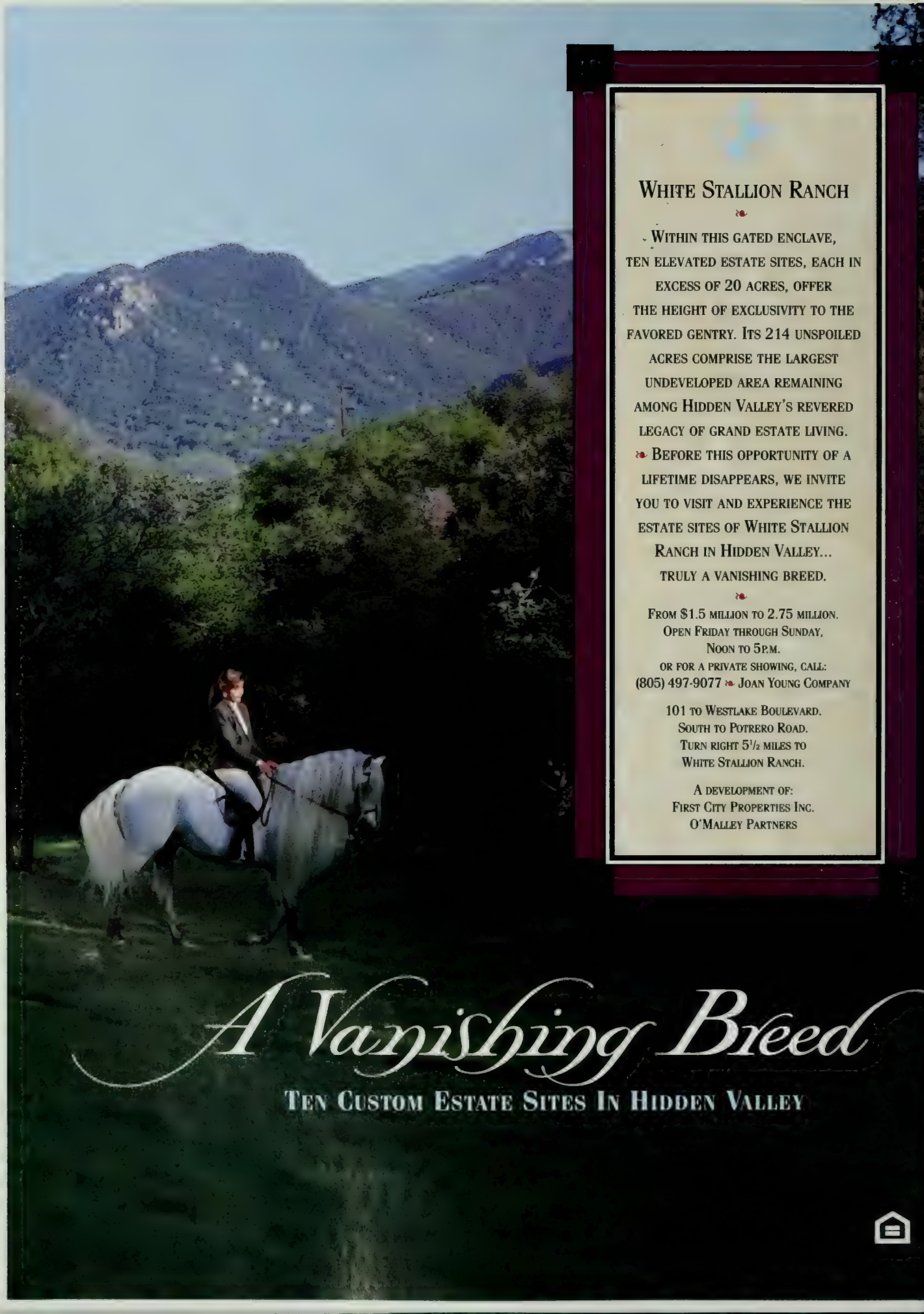
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too much. If there's anything special about mine, maybe it's the fact that I don't look after them. I just live in them, and so do the other occupants. From time to time we have an excess of serious endeavor, when the whole place is repainted, paintings are rehung, the draperies are replaced and each room gets a fresh look. In fact, I can reveal that the occupants of this house have just been consulted about the new fabrics we have to put in. My son, Denis, lives here. His room, which is a really remarkable example of the disorder principle, is full of his musical instruments.

"My only real problem is finding enough room for my paintings, some of which are propped up on the floor," she adds. "I now have a system of hanging them by rote. I found these four little canvases at a market. They were black with dirt, but all the same I was immediately intrigued. We cleaned them up, and now I think they look a bit like Corots—they have the same quality of mystery."

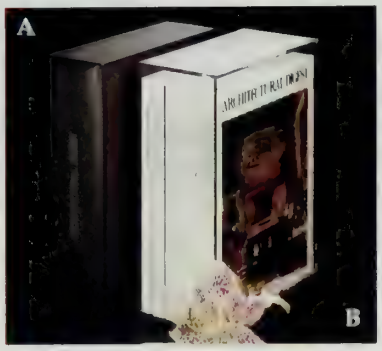
Françoise Sagan hasn't changed much. She's still perfectly capable of suddenly deciding that she needs to change her surroundings, needs new views. "Then I disappear on the day of the move and only come back when it's all over and they're ready to tell me, 'That's your room.' " Nevertheless, beneath it all she has a knack for moving her possessions from one place to the next and making them seem as though they had always belonged there.

What she still enjoys the most is sharing her moments of happiness, whether they derive from reading, a late summer evening in the country or listening to classical music. As the sound of a Schumann piece for oboe and piano fills her study one evening, Françoise Sagan declares, with an air of complete conviction, "This house has paintings, music and books in it. When the three greatest delights of human existence are assembled in a single place, what more can one want out of life?" □

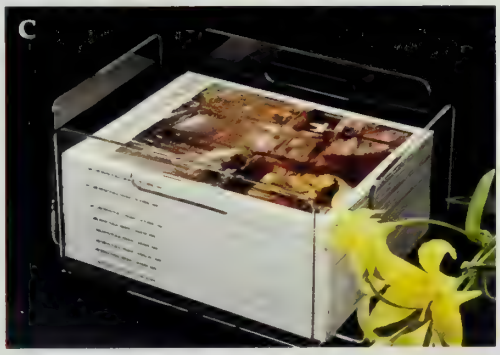
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The Composer's Last Home in the Countryside near Moscow
continued from page 129

mance by the winner of the Tchaikovsky Prize piano competition. And, of course, the house museum is visited by musicians from all over the world; some, like Vladimir Horowitz, who returned to the Soviet Union in 1986, are also asked to play Tchaikovsky's piano.

Tchaikovsky himself never gave piano recitals or concerts in public, but at Klin he would play for his friends and family. The walls are covered with photographs and prints of his pupils, his favorite singers and performers, and his mentors, including Nikolai Rubinstein, one of the composer's earliest supporters and the man who invited him to become a professor at the newly founded Moscow Conservatory at the age of twenty-six. A tiny hand-colored photograph commemorates Nadezhda von Meck, Tchaikovsky's extraordinary patroness, who, although they never met, provided him with an annual allowance up until the eve of his concert tour to America.

Today the descendants of Tchaikovsky's brothers and sisters—including a current member of the Supreme Soviet—are among those privileged to be invited to the annual piano concerts in the house. But of all his family and friends, it is perhaps to his brother Modest that the shrine at Klin owes the greatest debt. After purchasing it in 1897, Modest saw to the preservation of every item associated with his brother's life—from the pince-nez spectacles and dozens of amber cigarette and cigar holders on his desk to the bookcases full of annotated scores of Tchaikovsky's favorite composer, Mozart. Modest also collected more than four thousand letters from his brother's voluminous correspondence and preserved the composer's library of nineteenth-century Russian writers, along with a selection of French novels and the works of Charles Dickens, for whose *Pickwick Papers* the composer made a serious study of English.

Modest's own study is an attractive pine-paneled room in the extension to the house where he lived with their nephew, Vladimir, heir to the composer's artistic estate. Tchaikovsky's devoted manservant continued to live in the ground-floor rooms off the kitchen and dining room until he finally left Klin, arranging with Modest that the memorabilia he had inherited from the master would remain on display in the house.

Thus the rooms at Klin are exactly as when Tchaikovsky lived in them, and one almost expects him to return at any moment from one of his solitary walks through the silver birch woods, sit down at the concert grand and fill the few rooms with the genius of some of the world's richest and most enduring musical compositions. □



A St. Louis House Warmly Embraces Past and Present
continued from page 122

cove two steps up from the sunken living room; and a guest bedroom with seats under high-pitched recessed windows is a fantasy room favored by grandchildren.

Despite the reserved palette of the interior finishes, the early-modern American paintings collected by the Shapleighs lend individuality. The Niles Spencer renderings of abstracted architectural forms outside one bedroom parallel the flyaway atmosphere imparted by its ceiling. Intimate watercolors, such as those of bathers, suggest the domesticity of the master suite. And the green apples in a Charles Demuth watercolor add a lyrical touch to a kitchen wall. Works by Georgia O'Keeffe, Charles Burchfield and various other early-twentieth-century American artists, as well as American furniture makers, reflect the Shapleighs' collecting.

Gund motifs, sometimes subtle (the curved base of the kitchen island, the sculpted floor molding), sometimes stagy (the gabled bookcases that flank the window in the study), complement the art and objects. Roof-hugging ceilings in the second-floor bedrooms and round or rectangular windows throughout contribute to the variety and, of course, the openness of the rooms.

It is the twenty-seven-foot-high Great Hall that centers and defines the house, however. The double-height room augments the social flexibility of the house and allows guests to fan beyond the living room. "When you are entertaining, so many houses have a bottleneck area," says Warren Shapleigh. "This house has none."

Visually, too, the Great Hall "gives a sense of expansion," in Gund's words. Its wall of glass doors offers a vista of the rolling lawn, the site's most sweeping exterior, and its height allows the architect his most dramatic interior gestures. Starting at the windows, Gund's five trusses, swashbuckling circular cutouts, roll across the ceiling above the staircase. Oversize railings along the stairwell parallel this ebullient gesture. Standing paper-doll straight, these clothespin railings enrich the ascent—and stir the mind to weaving metaphor and imagery. There, as throughout the house, the architect both flattens and swells historical and vernacular forms to recall tradition and add a familiar playful note.

Another note sounds in Gund's thematic fireplaces. These marble hearths, fabricated in Charlestown, Massachusetts, punctuate four downstairs rooms with their abstract and cartoonlike themes of an "eye of knowledge," a teapot, a hat and an urn. "We wanted a winter house," explains Warren Shapleigh. "The four fireplaces make it quite cozy." In the dining room, the pink-marble urn is a focus: in the living room, the gray-marble cutout hat serves as a counterpoint to an abstract gray oil painting by Arthur Dove. The fireplaces enhance the inner life of these chambers just as the wraparound views of the oak-dotted lawn enlarge its outward aspects.

The broad roof stretching between two octagonal towers adds to the sense of rootedness and defines and organizes the interior.

This is a twofold dwelling. Congenial to both the extroverted and introverted impulses of its owners, their recollections of the past and their present aspirations, the Shapleigh house blends the not-so-easy art of livability and the timeless quality its owners seek. □

Chinese Provincial Furniture
continued from page 134

1831 report by a Prussian missionary visiting Taiwan said that "the [Chinese] colonists are wealthy," the regional market might not have been able to support the lavish openwork carving, lacquering and inlays of mother-of-pearl that were so fashionable in furniture in Peking, Canton, Shanghai and Ningbo. David Dewey believes that ink-painted furniture was mainly bought by the middle class and was fairly inexpensive to make.

Nevertheless, the Taiwanese probably craved the same lively detailing as their countrymen on the mainland. The addition of scroll-like paintings may have satisfied a client's desire for embellishment—and for showing off his awareness of higher things—without ruining his pocketbook. "It wouldn't have been costly to have a chest hand-painted," Dewey says. "It was an inexpensive way of making a piece more decorative."

No one has been able to definitively establish the origins of this hand-painted furniture.

If economic necessity figures into the development of provincial painted furniture, so too might the basic human need for self-expression. Perhaps a carpenter, whose training typically included painting as well as cabinetry, improvised a scene with his brushes. Meeting with praise or approval, he continued to do so because of the increased pleasure and standing it gave him. In China, painting and calligraphy were accorded artistic status, whereas cabinetry was not. Could a talented and frustrated craftsman have started it all by painting a figure or two on a chest or chair to win the esteem that was not bestowed on him for his joinery or carving? These and other riddles await a historian-sleuth with the determination to unlock such secrets. □

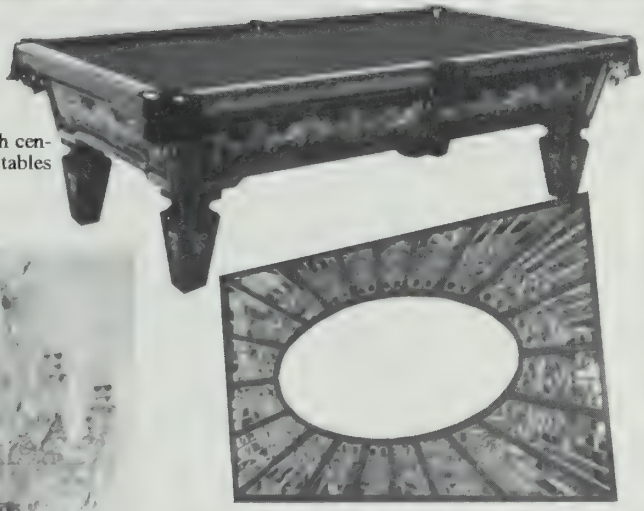
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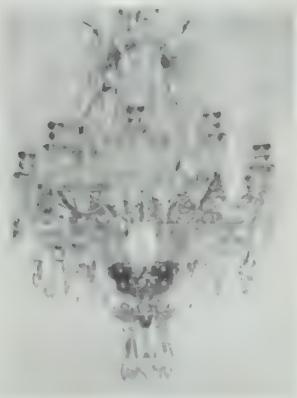
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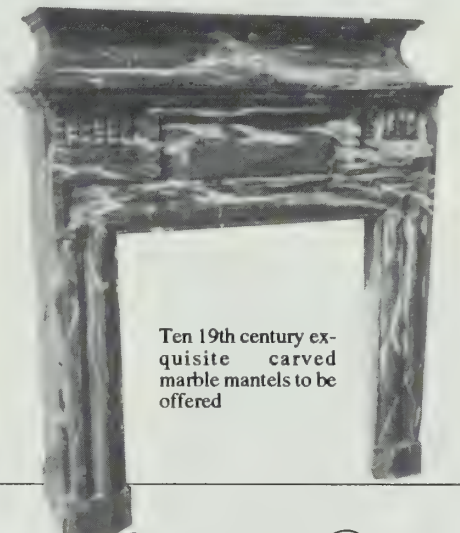
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THE LEGEND CONTINUES . . .

A Slip in Time

A good slipcover maker is hard to find, at least in Sam Blount's opinion. "The big upholsterers and drapers don't want to do it because it's time-consuming and expensive," the designer says. As luck would have it, when **David Haag** decided to part ways with the fashion industry, where he worked as a wedding-gown designer, he found his way to Blount's office at Irvine & Fleming. Haag has since been a favorite slipcover supplier.

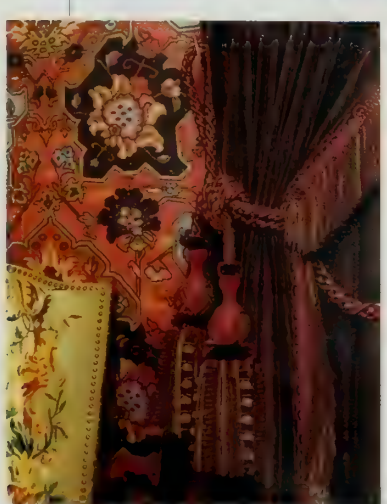
"I approach a chair as I would a dress—I try to make slipcovers wearable," says Haag, who has covered a number of chairs with elaborate skirts and pleated underskirts, or swag skirts. Haag's technique is to make the slipcover a little loose. "Good upholstery tends to be looser rather than tighter. A good slipcover looks like it's been broken in." Armchairs, upholstered dining room chairs, period French side chairs and sofa beds are all in Haag's domain. He also makes draperies, pillows, bed skirts and other upholstered accessories. And he makes house calls to measure the furniture and accessories to be covered. David Haag, 84 Portland Ave., Brooklyn, NY 11217; 718-802-0829.



GEOFFREY GROSS



Trim and Fit



A treasure chest of trimmings is how Betty Sherrill associate Michael Zabriskie describes **Tassels and Trims** in New York. "If you have an enormous problem, you can get ideas there or take a book with you. They'll make what you need," says Zabriskie, who has ordered special fringes, tassels, cords as thick as five inches and frogs with rosette bases. "We match the period to the trimmings, anything from Louis XIV to contemporary," says Kathie Rosier, who owns the shop with her husband, Thierry.

The showroom resembles a library: mahogany shelves and open drawers hold all kinds of antique knickknacks, carved finials and antique ribbons. And there are tassels hanging everywhere—from drawers, sconces, lights and curtain rods. They also sell such luxurious French drapery fabrics as warped silk and brocatelle. Tassels and Trims, 698 Lexington Ave., Suite 2, New York 10022; 212-754-6000.

The House of Wharton

Edith Wharton, who deftly chronicled the goings-on of turn-of-the-century American society, occasionally turned her eye on her summer neighbors in Lenox, Massachusetts, and produced such local tales as *Ethan Frome*. One of her first published works, however, *The Decoration of Houses*, written with decorator Ogden Codman, Jr., was a plea to replace Victorian stuffiness with classical simplicity. It is therefore appropriate that the **Edith Wharton Restoration Benefit Showhouse**, July 21–Sept. 1, the first designer show house to be bedecked in Lenox, is being held to restore The Mount, Wharton's beloved Neoclassical gem of a house set in the hills near the town. The show house itself is Springlawn, a turn-of-the-century Beaux Arts "cottage" built for railroad magnate John Alexander by architect Guy Lowell, who also designed some of the buildings in Harvard Yard and houses for the Whitney family. Mark Hampton is cochairman for the event. Charlotte Cagan, The Mount, Lenox, MA 01240; 413-637-1899.

continued on page 156



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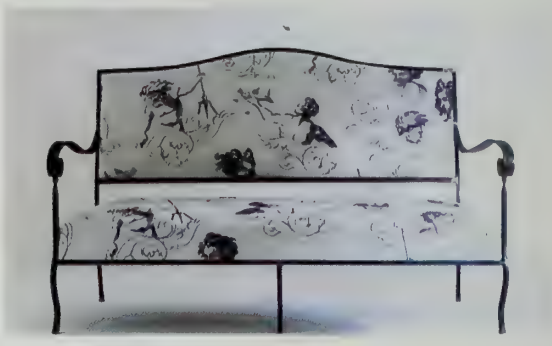
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Forging Ahead

The shop window at 12 Goslett Yard in London always draws the curious. Depending on his mood, furniture and clothing designer **David Davies** may suspend horizontal planks with lettuces strategically placed every few inches. Or maybe he'll make a grid of ties. On the surface, his windows have nothing to do with the furniture. Yet both are intriguing, says designer Matthew Smyth, who has been a customer since Davies opened his shop three years ago.

Davies designs hand-forged metal furniture (right)—sofas, tables and chairs—as well as a line of upholstered furniture. "The furniture has a 40s look to it. It incorporates classic styles but loosens them up a bit. The result is quite fresh and fun," Smyth says. Davies says that his furniture is meant to be comfortable. The cushions on the metal furniture and armchairs are stuffed with feathers. Davies gives his upholstered furniture a seasonal look by changing slipcovers. For winter he'll use a heavy damask, and turn to French linens for the summer. Colors range from creams with embossed patterns to bold stripes and patterns of purple and yellow.



His shop subtly integrates his furniture and clothing designs—piles of sweaters are laid neatly on a dining table, and ties are slung over the backs of chairs. Davies also sells his own lighting, such as wrought-iron or polished-aluminum church candles, sconces and chandeliers. David Davies, 12 Goslett Yard, London WC2H 0EE; 71-437-9070.

In the Showrooms

John Hutton, the furniture designer for **Donghia** for more than a decade, was inspired a few years ago by the otherworldly sight of some windblown, sheet-covered furniture on a porch to create an entire group that he named the Enchanted Collection. The last items have now been put in place, and the collection is closed because, says Sherri Donghia, vice-president of design, "we've run out of names, and the correlation between the idea and the product is very important to us."

Several pieces represent the final airy flights of fancy: The *Apparition* sofa is an exaggeratedly slender chesterfield with a high back and arms that slope outward, seemingly just sufficient to lift its long form off the ground with the first puff of night air. *Apparition*'s lightly striped upholstery is buttoned down with lacy rosettes. The *Phantom* armchair (far right) has a concave upholstered back and saber legs; the upholstered arms flow from the back to the seat with the double-curved swoop of a bat's wing. The *Casper* armchair and side chair recall the lines of Sheraton oval-back chairs with tapering legs; the back legs again evoke the airiness of the collection's breezy origins. Finally, Hutton has created a dramatic circular pedestal table called the *Carmella*; it has a cast-iron base in the form of four scrolled legs, and the pedestal is reeded white oak, which also borders the spiderweb pattern of the top veneer. Complementing the charged atmosphere of the Enchanted Collection is *Lightning Bolt*, a woven Donghia fabric that shoots jagged bolts of yellow, red and purple across a black background.

Mark Pollack, whose firm, **Pollack and Associates**, was lauded as being one of the "most creative" around (*AD-at-Large*, Feb. 1990), has expanded his line with woven fabrics that play on surface variations. *Woodwork* shows the swirls of fine-grained exotic woods in gradations of brown and silver; *Paradise* (right and above right), a reversible floral fabric, has each side woven in contrasting, shimmering colors—silver and pale green for one combination, plum and mango for another.

Conventional but nonetheless vivid bursts of woven color define **Robert Allen**'s *Arabella* and *Breslow* fabrics. *Arabella* includes poppies, fruits, a Chinese vase and a paisley shawl draped on a table, all in rich hues of purple, magenta, blue, green and gold. *Breslow*, which was inspired by the paintings of Klimt and paisleys, resembles peacock feathers seen at close range.



MARYANNE SOLENSKY



BRUCE VAN INWEGEN



MARYANNE SOLENSKY

continued on page 158



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Notes from Greece

Preliminary visits to the **Folk Art Museum** in Athens and the **Archaeological Museum** on Naxos are recommended by *AD* correspondent Margaret Kelley, who traveled through the Cyclades in search of fabrics and artifacts. One caveat: Store hours are subject to the season and siesta.

The longtime curator of the Archaeological Museum, Vassilis Koutelieris, is also the owner of **The Loom**, a shop in Naxos. Elaborate costumes and their accessories rest near rugs and weavings. One complete bridal costume—petticoat, skirt with apron, cummerbund and bolero—weighs more than 20 pounds and is over 200 years old. An 1800s ceremonial velvet caftan is embroidered with silver thread and embellished with handwoven lace. Jewelry, part of the costume and an essential part of a bride's dowry, includes filigree silver-plated belts and elaborate silver belt buckles. Kitchen utensils—bread seals, brass coffee mills and carved distaffs—are also part of the inventory. The Loom, Naxos, Naxos 84300; 285-22931.


MARGARET KELLEY


MARGARET KELLEY

On Paros, Vassilis Giakoumis is keeping two family traditions alive. He still travels the islands, as his grandfather did, teaching traditional folk dances, and he continues to collect rare weavings that date back 120 to 140 years. His shop, **Paleopolion To Neon** (below left), located near the main town, Parikia, is crammed with rugs, bedcoverings and place mats that represent the different styles of each island. A rug from Serifos has stylized crimson pomegranates and pink roses mixed with carnations. Weavings from Lesbos are predominantly red because of the use of natural dyes extracted from beets and pomegranates. Richly patterned dowry bags come from Limos and Chios. Paleopolion To Neon, Parikia, Paros 84400; 284-21160.

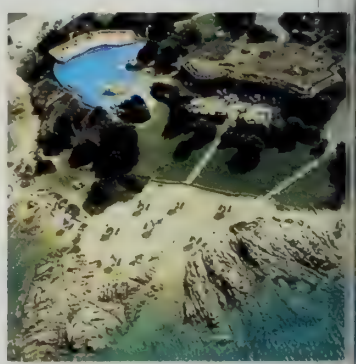
Also in Parikia is **Studio Yria**, where Stelios Ghikas and his wife, Monique Mailloux, sell their own glazed ceramic bowls alongside locally made cobalt-blue dinnerware, sconces, candle holders and towel rings. They have started to stock traditional ceramics from Sifnos, where potters still use wood ovens and kick wheels to mold nine-inch-high cooking pots. Perched above Kostos is the couple's studio, where they make their Byzantine-style bowls (far left) and offer a weaving workshop. Studio Yria, Parikia, Paros 84400, 284-22156; Kostos, Paros 84400, 284-21006.

For a glimpse of what the women of Paros are sewing, crocheting and embroidering for their dowries these days, a stop at **Eidi Prikos Kentimati** in Parikia is suggested. Using skills passed down through the generations, three women turn out cotton and linen tablecloths, runners, draperies and bedcoverings. Eidi Prikos Kentimati, Parikia, Paros 84400; 284-23127.

When in Sardinia

Antiques hunting probably isn't foremost on the mind of visitors to **Costa Smeralda**, Sardinia. But a source tells us that between June and September, when the shops are open and the resort is in high gear, there are some surprises.

In the town of Porto Rotondo, an aficionado of nautical antiques might discover objects of interest at **Antiquariato Ottocento**. The shop displays flat, hand-colored antique maps as well as framed prints of nautical scenes. Antiquariato Ottocento, Piazzetta Sporting, 07026 Porto Rotondo; 789-35335.



Milan-based dealer **Davide Halevim** says he divides his stock of antique European and Oriental carpets and Flemish and French tapestries between his shops in Milan, Porto Cervo and the ski resort Corso Italia. Davide Halevim, La Passeggiata, 07020 Porto Cervo; 789-94598.

Hotel Pitrizza (above), a five-minute drive from the center of Porto Cervo, has undergone a recent refurbishment of its rooms. The resort has 14 private villas, each with its own terrace, and also has a saltwater swimming pool and a private beach. Hotel Pitrizza, 07020 Porto Cervo; 789-91500.

Designer's Sources

Helen Partello Hollingsworth's favorite place in Connecticut for custom framing and antiques is **The Trumpeter**. Owner Peter Constandy has dressed the main room of his antiques shop in paisley prints and accessorized it with riding boots, polo mallets, silver and marquetry boxes and antique decanters. A smaller second room houses autographs of English royalty, writers and artists. Custom frames are made by a local woodworker. The Trumpeter, 5 Main St., New Preston, CT 06777; 203-868-9090.

Hollingsworth maintains that *the* place on the East Coast for top European bath fixtures and hardware is **Kraft**. The company imports thousands of exclusive plumbing fixtures and hardware items—ranging from formal Empire and Louis XV styles to sleek contemporary designs—from France, Germany and Portugal. To the trade only. Kraft, 306 E. 61st St., New York 10021, 212-838-2214; 300 D St. S.W., Suite 112, Washington, DC 20024; 202-484-2212.

continued on page 160



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Table Manners

"We wanted to make it look as real as possible, as if you were walking into a person's dining room rather than a shop," Louise Unger says. So Unger and her sister Corinne Laurie, who opened **Table Matters** in London last year, placed tables in the center of the shop's two rooms and set them perfectly for dinner. Table Matters is all about antique and contemporary tableware—from napkin rings and dessert services to children's pottery and bibelots for occasional tables. Even the prints on the walls have tables in them.

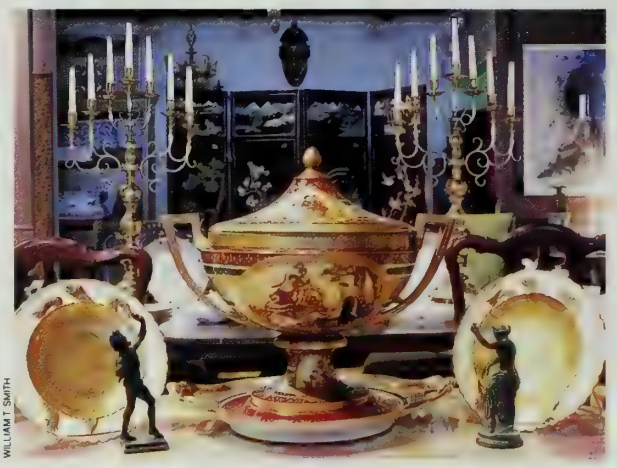
In one room, the setting is informal, with shelves bearing plates, candlesticks and nutcrackers. In the other, reproduction silver candlestick caricatures of 18th-century French actors and 1950s glass serpent vases from Italy join Table Matters' exclusive line of tole ribbons. They have also started producing plates, inspired by a botanical book, with entwined leaves along the rim and a ladybug in the center. Table Matters, 6 Harriet St., London SW1X 9JS; 71-245-9747.

Paper Mates

Susanna Baer and Caroline Ingram of **Baer and Ingram Wallpapers** are gaining a reputation in London as wallpaper detectives. "People send us bits of wallpaper, and we trace them to the original blocks to have the paper reprinted," Ingram says. Aside from utilizing the archives of Colefax & Fowler and Brunschwig & Fils, Baer and Ingram have access to the archives of smaller 19th- and 20th-century manufacturers whose blocks were acquired by Sanderson and Cole & Son. Their library includes toiles de Jouy, chinoiserie, Réveillon panels of urns and garlands and subtle background papers with marbled or fresco effects. Baer and Ingram Wallpapers, 13 Crescent Pl., London SW3 2EA; 71-581-9077.

Passage to Boston

Designer William Hodgins is one Bostonian who has shopped at **Camden Passage**, an emporium on Brookline Avenue characterized by co-owner Paul Noel as "a compilation of items." "The one-of-a-kind aspect is important to us," says Noel, who started Camden Passage a little over two years ago with partner Marilyn Conviser. Selling antiques that range from a 17th-century Norman armoire to an Art Déco desk set to 24-karat-gold-washed bowls in the shape of turtles for turtle soup (below) ensures uniqueness in one category, but Noel and Conviser also have local artisans working for them on limited-edition pieces. "We've made spheres 12 inches in diameter that rest on 22-inch-high stands," says Noel. "They have the feel of Regency decorative globes. We've made two in cobalt blue with three-dimensional gold stars on them. We may make three different pairs—one red, one green, one marbleized—and then no more." The Camden Passage building houses decorative painters, an artisan who makes antique vases into lamps, and other craftspeople, all of whom work independently but who also create objects for the gallery. Camden Passage, 120 Brookline Ave., Boston, MA 02215; 617-421-9899.



Every Cloud . . .

The forte at **Silver Lining Workshops** in England, run by Mark Boddington and Adrian Foote, is handcrafting furniture with silver inlays (right). "We make pieces to our clients' specifications," Foote says. "It could be a table with inscribed silver inlay or a box inlaid with silver for a silver wedding anniversary."

John Stefanidis is one client, the British Embassy in Bangladesh another. For the embassy, Boddington and Foote built six garden benches made of teak and "packed with wooden pegs to ensure that the furniture could withstand extreme weather conditions, like monsoons," says Foote. "They're the highest-quality craftsmen," Stefanidis says. "They work with wood in a highly specialized way, and they send the most unusual wood samples."

Boddington and Foote use some 70 different types of decorative hardwoods—from English holly to American black walnut—to produce a wide range of furniture. Each piece is signed and dated with London silver hallmarks. Silver Lining Workshops, Aldford, Chester CH3 6HJ; 0244-620200.



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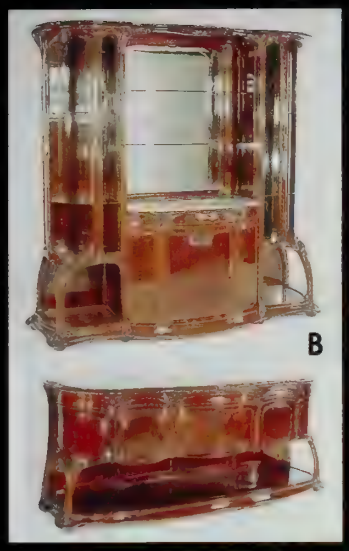
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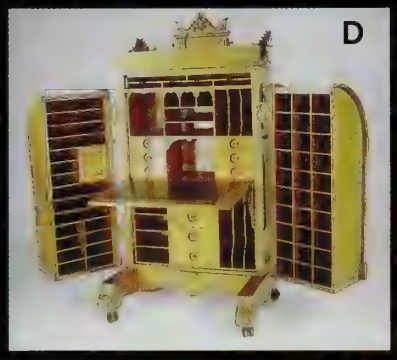
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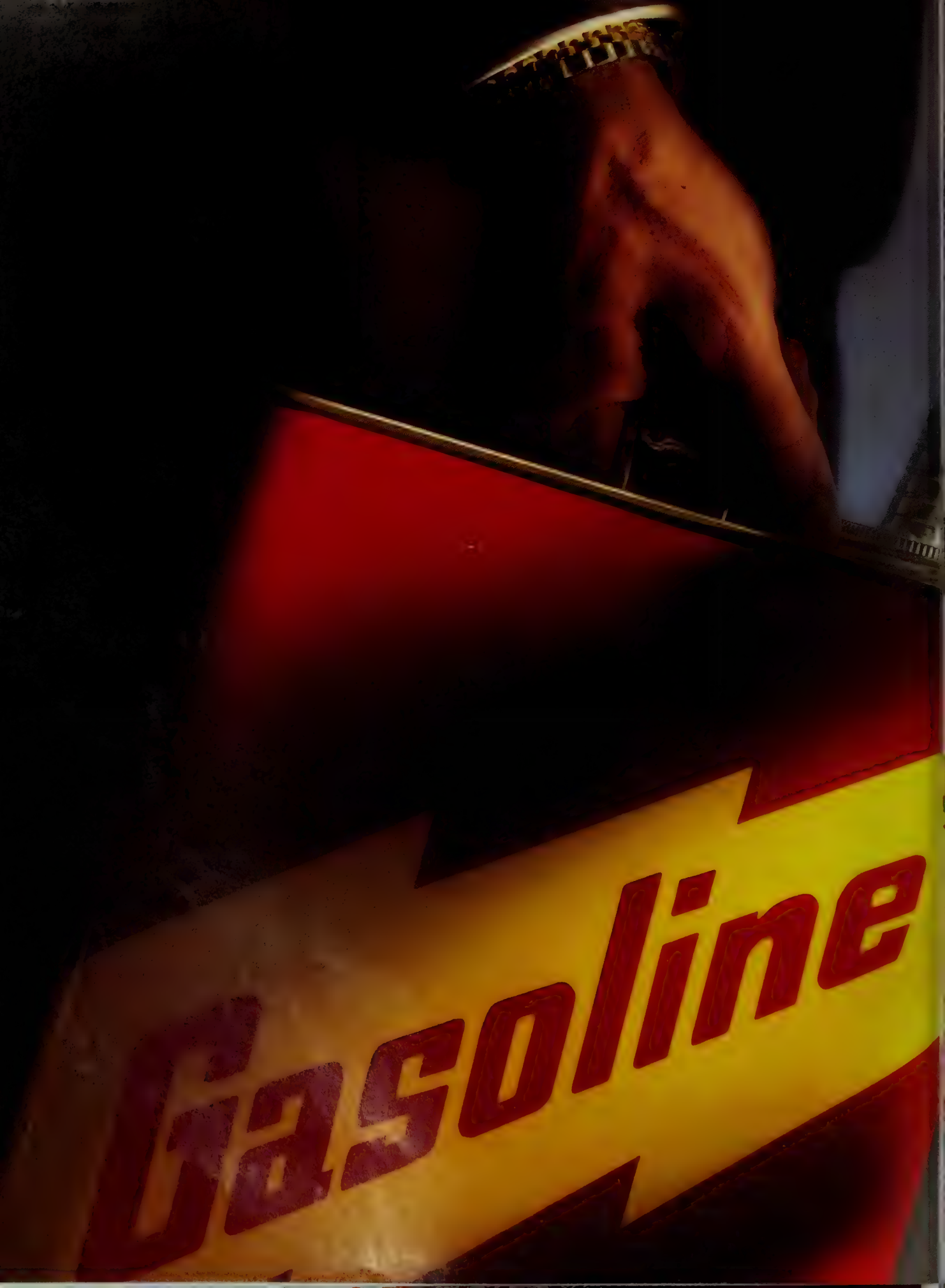

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Editor's Note 2

Ace Architects 16
Agrest and Gandelsonas 20
Anderson/Schwartz 22
Marc Appleton 26
Arquitectonica 28
Robert Arrigoni 30
Ian Athfield 34
Thomas H. Beeby 36
Richard Bergmann 38
Barry A. Berkus 42
Ricardo Bofill 44
Laurence Booth 46
Fred M. Briggs 50
Turner Brooks 52
Theodore Brown 54
Mario Campi and Franco Pessina 58
Centerbrook 60
Peter Chermayeff & Peter Sollogub 62
Cicognani Kalla 66
Stuart Cohen 68
David Coleman 70
Steven Conger 72
Richard Dalrymple 74
Arthur Q. Davis 78
Carl Day 80
Richard England 82
Arthur Erickson 84
Joseph Esherick 86
Frederick Fisher 90
Florian • Wierzbowski 92
Frank O. Gehry 94
William B. Gleckman 96
Peter L. Gluck 98
Alexander C. Gorlin 100
Michael Graves 104
Graham Gund 106
Gwathmey Siegel 108
Steven F. Haas 110
Hugh Hardy 114
Cleveland Harp 116
Agustín Hernández 118
Arata Isozaki 120
Franklin D. Israel 122
Hugh Newell Jacobsen 124
Helmut Jahn 126
Charles Foreman Johnson 130
Philip Johnson 132
E. Fay Jones 134
Adam Kalkin 136
Charles E. King 138
R. M. Kliment & Frances Halsband 140
Edward F. Knowles 142
John Lautner 146
Ricardo Legorreta 148
Michael Mahaffey 150
William McDonough 152
Richard Meier 154
Edward I. Mills 156
Charles Moore 158
Moore Ruble Yudell 162
Morris + Morris 164
James L. Nagle 166
Bob Ray Offenhauser 168
James Olson 170
John Outram 172
William Pedersen 174
Cesar Pelli 178
Peterson, Littenberg 180
Barton Phelps 182



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James Stewart Polshek	184	Paul Segal	206	Tigerman McCurry	232
John C. Portman, Jr.	186	David Sellers	210	Edward Tuttle	234
Antoine Predock	188	Shope Reno Wharton	212	Johannes Van Tilburg	236
Bart Prince	190	Lee H. Skolnick	214	Venturi, Scott Brown	238
Rob Wellington Quigley	194	Thomas Gordon Smith	216	Diego Villaseñor	242
George Ranalli	196	Roy J. Solfisburg & Max I. Yelin	218	John C. Walker	244
Horacio Ravazzani	198	Daniel Solomon	220	Warner & Gray	246
Alex Riley	200	Lawrence W. Speck	222	Tod Williams and Billie Tsien	248
Jaquelin Taylor Robertson	202	Robert A. M. Stern	226	Charles T. Young	250
David Rockwood	204	Quinlan Terry	228	Marco Zanuso	252
		Roland Terry	230		

Directory

Antiques	256	Fabrics & Wallcoverings	266
Art Dealers and Galleries	260	Floorcoverings	268
Bath Products & Accessories	261	Furniture	271
Building Products	262	Kitchen Products & Accessories	276
China/Crystal/Silver	263	Lighting	277
Decorative Accessories	264	Miscellaneous	278
Domestics	265	Window Coverings	278
Electronic Entertainment Equipment	265	Windows	278

Index to Photographs 279

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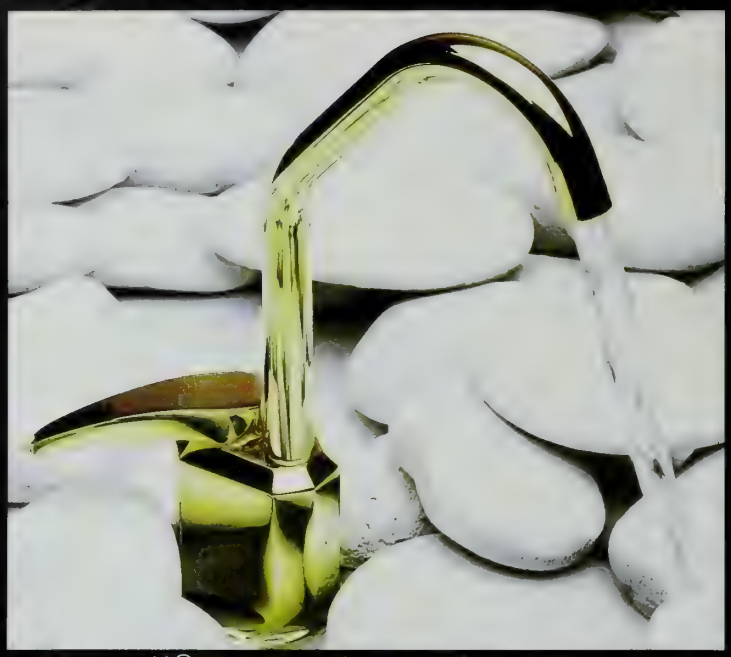
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Architectural Digest (ISSN 0003-8520) is published monthly, except semimonthly in August, by Architectural Digest Publishing Corp., a subsidiary of Knapp Communications Corporation, Cleon T. Knapp, chairman. Editorial and executive offices are located at 5900 Wilshire Boulevard, Los Angeles, CA 90036, 213/965-3700. New York editorial office: 699 Madison Avenue, New York, NY 10021, 212/371-7820.

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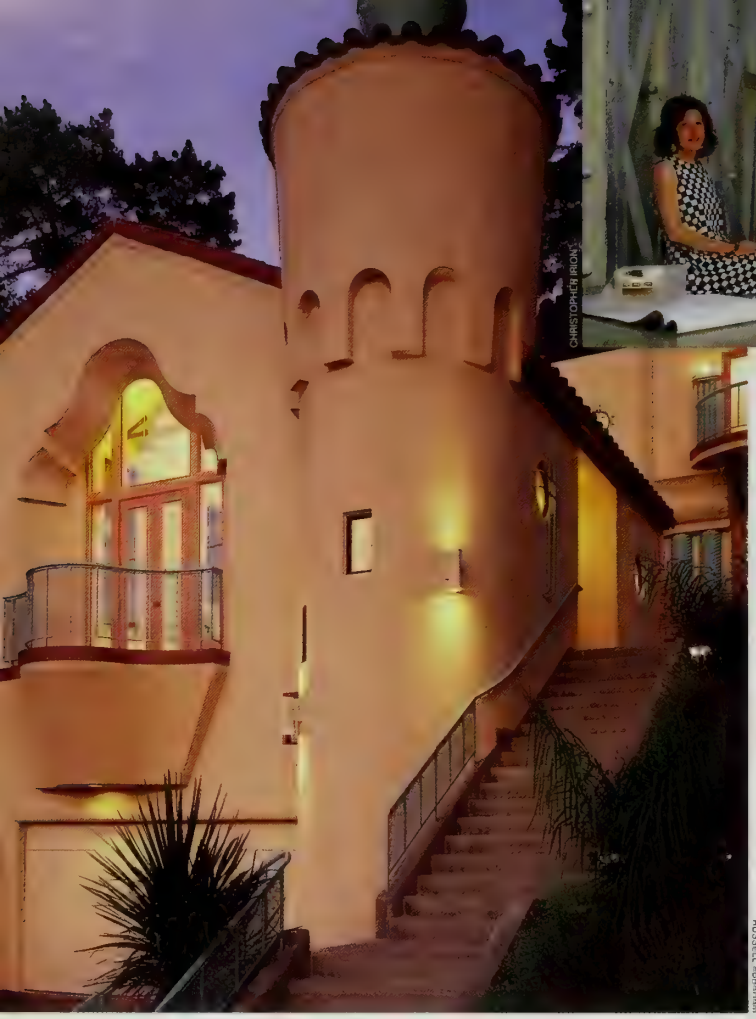
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ACE ARCHITECTS

330 Second Street, #1
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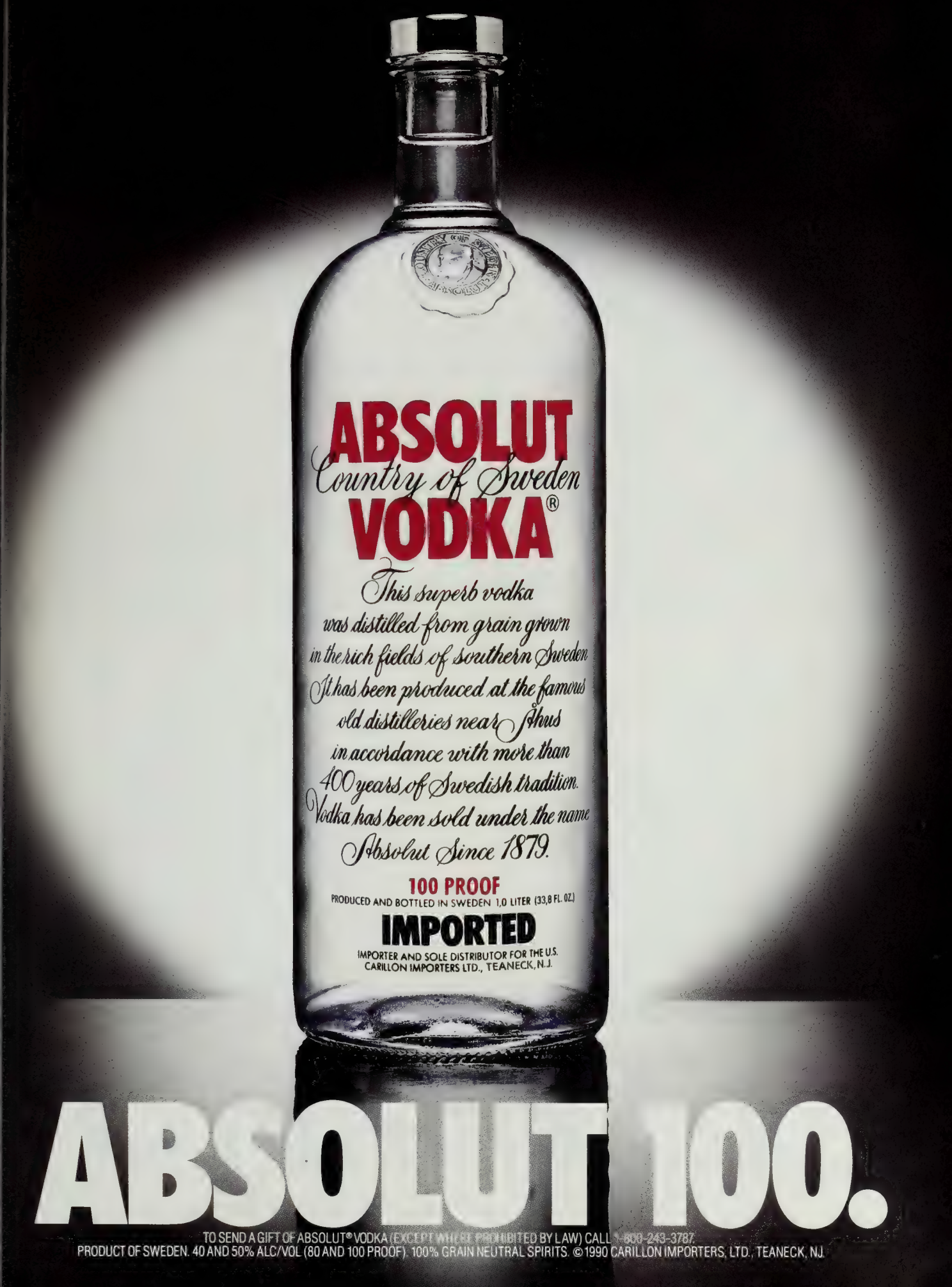
ABOVE: In Oakland, California, Lucia Howard and David Weingarten, principals of Ace Architects, exaggerated the Spanish Colonial Revival style to create a house that is "grand and intimate, imposing and picturesque." ABOVE RIGHT: In Weingarten's own San Francisco residence, the study—a perfect cube—borrows from the English Palladians. "Our architecture is literal, as opposed to abstract," explains Weingarten. "It is composed of the recognizable."

DESIGN APPROACH

We create intense and vivid architecture: whimsical details, surprising juxtapositions and unexpected elements. While we like to stretch the boundaries of architecture, we respect a project's context in terms of scale and mass. The passions and memories of each client, as well as the character and history of the site, are our inspiration. We hope to produce a memorable experience for residents and visitors alike. Though there is no Ace style, spiraling metal columns, deeply set arched windows, decorative tile patterns, glass block and copper tend to crop up frequently in our designs. We admire Palladio, Borromini and Sir John Soane, and such contemporary figures as Robert Venturi, Charles Moore and Frank Gehry.

OFFICE INFORMATION

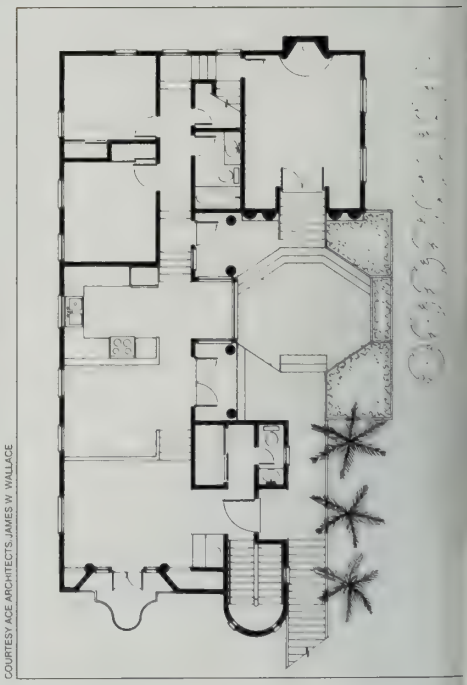
For each project, one of the two partners oversees the three architects in the office. A project architect does the drawings, handles construction and comes to all meetings with the client. Each year


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RUSSELL MACMASTERS

The focus of Weingarten's residence in the Telegraph Hill district of San Francisco is a redwood-columned two-story gallery, or "aedicula," that opens to a music room, above, and dining room, below. Each part of the house refers to different periods in the development of the Bay Region Style. RIGHT: The plan of the Oakland residence shows the arrangement of rooms around a small courtyard.



COURTESY ACE ARCHITECTS; JAMES W. WALLACE

we accept from two to four residential projects, with a minimum construction cost of $300,000. We work on a time-and-materials basis, charging by the hour.

INTERIORS

We provide interior design but are happy to work with other specialized designers at the client's request.

BACKGROUND

Both partners, Lucia Howard and David Weingarten, have master of architecture degrees from the University of California, Berkeley. Since establishing the firm of Ace Architects in Oakland in 1978, they have designed condominiums, single-family residences and additions, as well as small specialty stores. Their work, most of which has been in the Bay Area, was featured in the 1986 New York exhibition "40 Under 40."



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AGREST AND GANDELSONAS

530 Broadway
New York, NY 10012
(212) 941-1199

Working in a variety of forms and materials, Diana Agrest and Mario Gandelsonas have produced flexible design solutions, as in a duplex apartment they created on Manhattan's Central Park West. "The wall that divides the living and dining areas is an exotic-wood volume containing a granite-and-steel fireplace," says Agrest, who designed the steel-and-glass low table. Silk-velvet-upholstered sofa and chairs are flanked

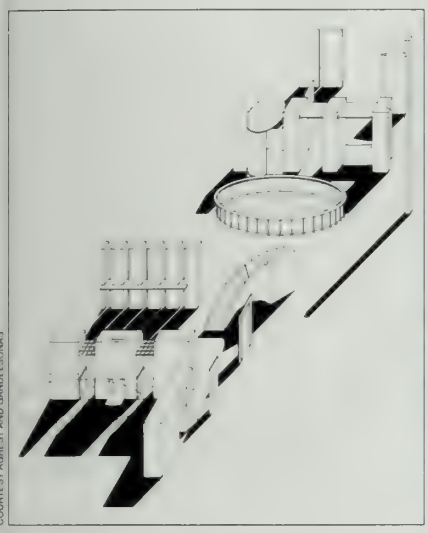
DESIGN APPROACH

Although we feel that our architecture is not classifiable in stylistic terms, the visual impact it has might be described as minimal, romantic, sparse, pure, evocative and playful. We take great care with details and formally articulate each project with strong and volumetric forms. We approach design as a cultural practice. By reading and transforming the architectural context and thus developing new architectural ideas, we place a project historically. While incorporating the client's needs as a narrative, we design for maximum effect with minimum elements and cost. Materials are very important and vary according to the type of building and context. For urban buildings we use predominantly brick and limestone, and for the interiors, wood, stone, bronze, steel and glass. Frank Lloyd Wright, Alvar Aalto and Konstantin Melnikov, as well as Mies van der Rohe, have influenced our work.

OFFICE INFORMATION

Everyone in our office is an architect, about eight to ten people. We run it as an atelier: It is open and everyone can follow a project through its entire development. The number of residences

BELOW LEFT: "A conceptual drawing of the Central Park West apartment presents the residence's horizontal and vertical spaces," says Gandelsonas. BELOW RIGHT: The master bath of a Park Avenue apartment shows the architects' use of tactile materials and geometric forms: a pink-marble vanity and cabinet, stainless-steel drawers and conical basin, and granite floors and walls.



COURTESY AGREST AND GANDELSONAS



DURSTON SAYLOR



DURSTON SAYLOR

ABOVE: A wood column marks the entrance to the dining room of the Park Avenue apartment. "The bay window was created from a very narrow, useless terrace. This expands what was a dark, small room," explains Gandelsonas. The dining table was designed by the architects.

we accept depends on the projects we have at the time. We cannot imagine not being personally involved in each one. There is a project architect/manager who handles day-to-day details and works with the partner-in-charge. Our fees are negotiated on an individual basis, depending on the project's complexity and size and the client's desired schedule.

INTERIORS

Our architecture is not just an empty shell for someone to decorate or "design." The interiors we create have a spatial quality of their own, and often we design and select furniture, as well as guide the client in the selection of objects. We try to work closely with the client's interior designer so that there is a consistency with the architecture.

BACKGROUND

Diana Agrest and Mario Gandelsonas both received their diplomas in architecture from the University of Buenos Aires, Argentina, and did postgraduate work in Paris. They started their own firm in 1980. Agrest and Gandelsonas have designed three high-rise apartment buildings in Buenos Aires, and their recent work has included apartments and residences in and around New York and the student center at Princeton.



GEORGE OBREMSKI



PHOTOGRAPHY TONY SOLURI



HERSEY & KYRK

ANDERSON/SCHWARTZ

40 Hudson Street
New York, NY 10012
(212) 608-0185

ABOVE: "My objectives were to design a building that responds to the local vernacular, creates a 'place' in the rolling landscape and tries to be a big house," says Ross Anderson of a cedar-clad residence that borders a small lake in Wisconsin. Drawing on the style of the area's early-20th-century lake houses, Anderson designed the entrance façade so that "the front bay pops out like a small house independent of the clapboard one behind." TOP RIGHT: Anderson, left, with partner Fred Schwartz. ABOVE RIGHT: The aerial drawing shows how the steep roof is a dominant feature of the compact yet spacious house.

DESIGN APPROACH

We like to make a strong architectural connection both to the site, whether it is urban or rural, and to the landscape, and to use regional building techniques. Archetypal forms, abstract ideas and vernacular images all manage to coexist in most of our projects. We establish a dialogue with the client, place the program under a good deal of scrutiny and try to evoke hidden dreams, while ritualizing the more mundane aspects of life. Extensive use of models early in the design process makes it clear that shaping space is what it's all about. We use real materials, often humble but long-lasting, with their methods of joinery and attachment clearly expressed. Our influences have been Palladio, Frank Lloyd Wright, Adalberto Libera and Alvar Aalto.

OFFICE INFORMATION

The staff in our New York and San Francisco offices fluctuates between ten and fifteen people. We accept about ten to twelve residences a year. We both work with job captains on every proj-

ect and remain completely involved from start-up to completion, with much time spent on-site. Clients pay either a percentage of the total cost of construction or an agreed-upon fixed fee.

INTERIORS

We have been retained for some projects just to do the interior design and on others have enjoyed working closely with an interior designer selected by the client. For the majority of our commissions we do both architecture and interiors.

BACKGROUND

The principals of Anderson/Schwartz, Ross Anderson and Fred Schwartz, received their master of architecture degrees from Harvard, and each has won the Rome Prize. Before they started their own firm in 1985, Schwartz worked in the office of Venturi, Scott Brown and Associates and Skidmore, Owings & Merrill; Anderson worked at MLTW/Turnbull Associates and with Turner Brooks. Their firm has designed offices and residences in New York and California, as well as a baseball training facility in Florida. Both Anderson and Schwartz participated in the 1986 "40 Under 40" exhibition.



The rear façade is extended outward with a screen porch and a wing for a study, right. "The house is a small, humble structure that somehow manages to blow itself up, to inflate to many times its normal size," says Anderson.

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MARC APPLETON

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Venice, CA 90291
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ABOVE: For the restoration of a 1915 bungalow in Los Angeles, Marc Appleton paid heed to the vision of the original architect and the art collection of the owners. The pool area and patio evoke the same spirit as the covered porches and red-tile roof. ABOVE RIGHT: "There's an Oriental feel to some of the decoration in the courtyard, giving it a quietly Japanese sensibility," says Appleton

DESIGN APPROACH

Our work is architecturally varied and includes traditional as well as contemporary projects, but it is consistent in its attention to detail. Our design approach is inspired by and responsive to each client's desires, program and budget. The location or site also has a strong influence, and the relationship between the building and the landscape is an essential concern. We are almost always guided by historical precedent and try to realize in each project a presence of the past and the romance of a particular place. Many historical architects have influenced our work, among them Palladio, Sir Edwin Lutyens, McKim, Mead & White, Charles Platt, Bertram Goodhue, George Washington Smith, David Adler, William Wurster, Luis Barragán, Carlo Scarpa and Louis Kahn.

OFFICE INFORMATION

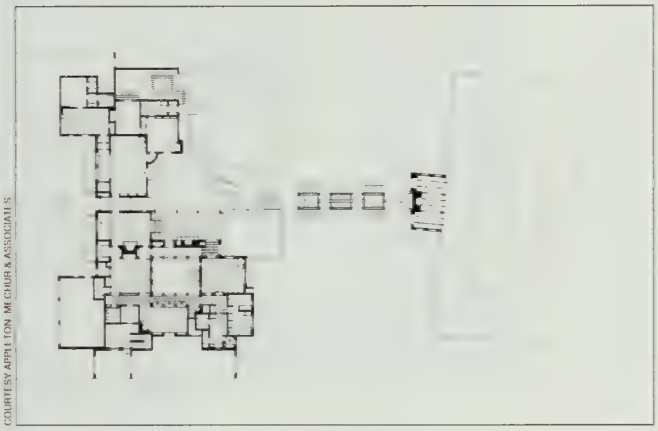
There are four architects in our office of twelve people. We design six to eight residences each year. The principals attend all client meetings and personally oversee the design aspect of each



TONY SOLURI



TONY SOLURI



COURTESY APPLETON, MECHUR & ASSOCIATES

project. A project architect, who handles administrative services and the development of design details and construction, is also involved from the initial meetings to the completion of construction. Depending on the scope and nature of the project, we charge on the basis of time and expense, a percentage of construction cost or a fixed fee.

INTERIORS

For some clients we design the interiors ourselves, but we often work with interior designers.

BACKGROUND

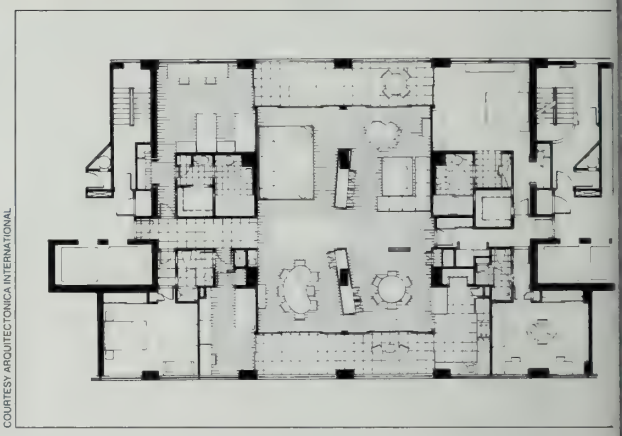
Marc Appleton received a master of architecture degree from Yale and worked in the office of Frank Gehry before starting his own firm in 1978, now Appleton, Mechur & Associates. He has designed a number of residences in southern California, as well as completing housing projects. Appleton has won several Los Angeles–chapter American Institute of Architects awards.

TOP: In expanding a southern California house originally designed by John Byers circa 1923, Appleton held true to the Spanish Colonial Revival style. ABOVE LEFT: The Spanish influence is also apparent in the archway that leads to the tile-floored, beam-ceilinged morning room. ABOVE: The first-floor plan, with tennis court at right.



PHOTOGRAPHY: STEVEN BROOKE





COURTESY ARQUITECTONICA INTERNATIONAL

ARQUITECTONICA

2151 Lejeune Road
Suite 300
Coral Gables, FL 33134
(305) 442-9381

ABOVE: The Palace, a 39-story apartment tower in Miami, was designed by Arquitectonica partners Laurinda Spear and Bernardo Fort-Brescia. "When we began, there were the Art Déco buildings in South Beach, the Mediterranean buildings in Coral Gables and the mammoth fifties buildings of Morris Lapidus in Miami Beach, and we didn't want to just come up with some blend of the three; we wanted an image that would communicate the spirit of the place," says Fort-Brescia. ABOVE RIGHT: The plan shows how two symmetrical apartments in the Palace were fused into a ten-room penthouse.

DESIGN APPROACH

Visually, we would describe our work as modern, sculptural, graphic and sometimes colorful. Within the parameters of budget, efficiency and functionalism, we try to design projects with memorable imagery and regional identity. Our approach is both conceptual and intuitive: Juxtaposition of materials and patterns, changes of scale, and references to local arts and crafts are elements that often figure in our designs. In addition, we use the most advanced computer-aided systems to facilitate production and transmission of design information. We have been influenced by the architecture of Oscar Niemeyer and Luis Barragán.

OFFICE INFORMATION

In our two offices in Coral Gables, Florida, and San Francisco, we have a sixty-member staff that includes forty-eight architects, as well as planners and interior designers. We design at least two residential projects a year. One of the two principals personally

designs each project, while a project manager is assigned to handle day-to-day administration and technical coordination. Our fees are based on a percentage of the construction cost.

INTERIORS

We provide interior design services in-house.

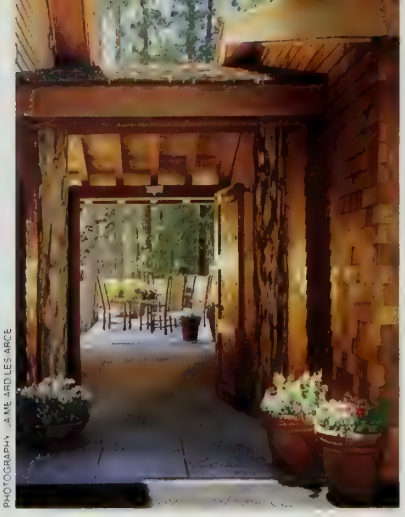
BACKGROUND

Partners Bernardo Fort-Brescia and Laurinda Spear founded Arquitectonica in 1977 and have recently set up a branch office in San Francisco. Previously, Fort-Brescia received a bachelor's in architecture and urban planning at Princeton and a master's from Harvard; Spear holds a master of architecture degree from Columbia and has won a Rome Prize. Though much of Arquitectonica's work has been done in Florida, the firm has designed residences in Chicago, Beverly Hills and Lima, Peru. Arquitectonica has also designed bank headquarters in Luxembourg and Peru, condominiums in Miami and a center for innovative technology in Washington, D.C. It has also won a number of local American Institute of Architects awards.





BELOW: For their own residence in Coconut Grove near Miami, Spear and Fort-Brescia designed a three-story stuccoed house that features simple geometric forms and an irregular pattern of different types of windows surmounted by semicircular and triangular overhangs. "Each of the windows is a little painting in itself," explains Spear. LEFT: The stepped parapet, to the right of the French doors, leads to the rear entrance of the house.



PHOTOGRAPH: JAMES ARDLES/ARCE



CHRISTOPHER IRION



ROBERT ARRIGONI

Backen Arrigoni & Ross
1660 Bush Street
San Francisco, CA 94109
(415) 441-4771

The beauty of Lake Tahoe with its rugged woods provides the setting for a contemporary version of the traditional mountain lodge designed by Robert Arrigoni of Backen Arrigoni & Ross, who collaborated with interior designer Charles Pfister. ABOVE: From left, James Mitchell, Bruce Ross, Howard Backen and Arrigoni. TOP. The covered porch's breezeway entrance connects the existing structure with the new guest wing. ABOVE RIGHT: A large central deck unifies the new and renovated spaces of the house.

DESIGN APPROACH

Our work is strongly based on traditional styles, which we modify to meet modern functions and the client's needs. Our buildings run the gamut from contemporary to highly authentic traditional interpretations but always fit their context. We never start projects with preconceptions about style, so what emerges is a personalized solution, suited to the client and to the site. Materials vary, depending on what is appropriate for a specific project. Typically, we use wood, stone and shingles. We work obsessively on details, creating solutions that adapt craft methods to modern requirements or that introduce new technology while retaining the look and feel of traditional design. We have been influenced by Sir Edwin Lutyens, Thomas Jefferson and Le Corbusier.

OFFICE INFORMATION

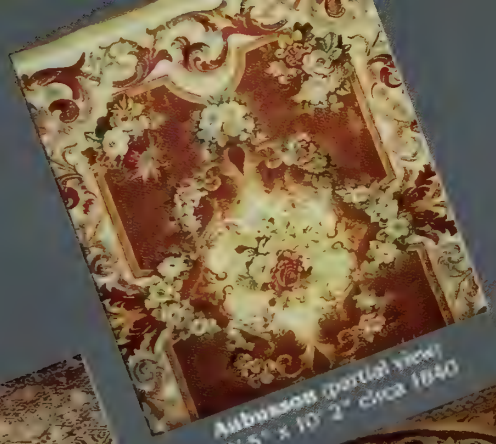
There are four partners and thirty-five architects in our firm of sixty-two people. We usually accept six to eight residences a year, but never more than the partners can handle individually. Each

Fred Mohebban Gallery

features the rare and unusual in decorative Oriental and European carpets and rugs.

The design community is always welcomed.

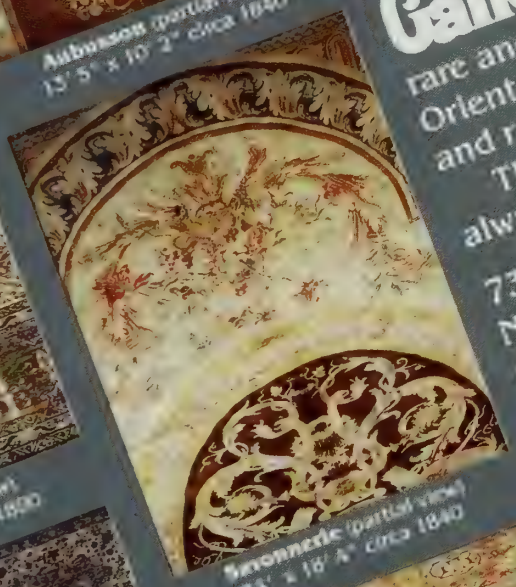
730 Fifth Ave. at 57th St.
New York, New York 10019
(212) 397-9060



Aubusson (partial view)
13' 5" x 10' 2" circa 1840



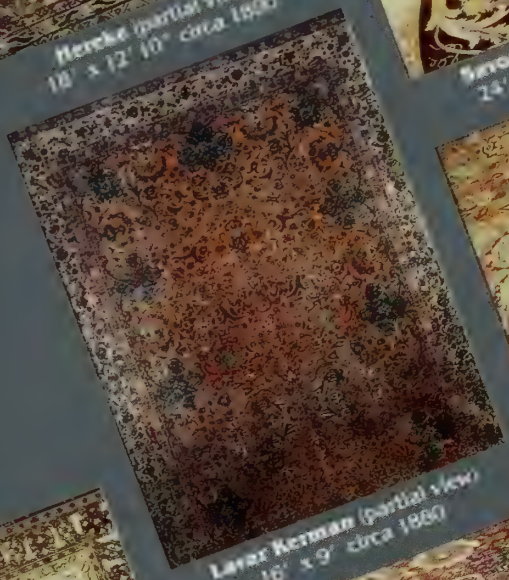
Heriz (partial view)
18' x 12' 10" circa 1900



Savonnerie (partial view)
24' x 16' 4" circa 1840



Bessarabian (partial view)
16' x 11' 4" circa 1890



Lavar Kerman (partial view)
16' x 9' circa 1880



Sultanabad (partial view)
15' 2" x 10' 0" circa 1840



Amritsar (partial view)
12' x 9' circa 1900



Bakhshiyesh (partial view)
21' 2" x 11' circa 1880



Oushak (partial view)
14' x 10' 2" circa 1870

partner not only oversees our residential projects but designs and is deeply involved in them from start to finish. We charge an hourly rate plus expenses.

INTERIORS

We have an in-house interior design group, but we work with other designers when it is appropriate or when the client has someone he or she wishes to use.

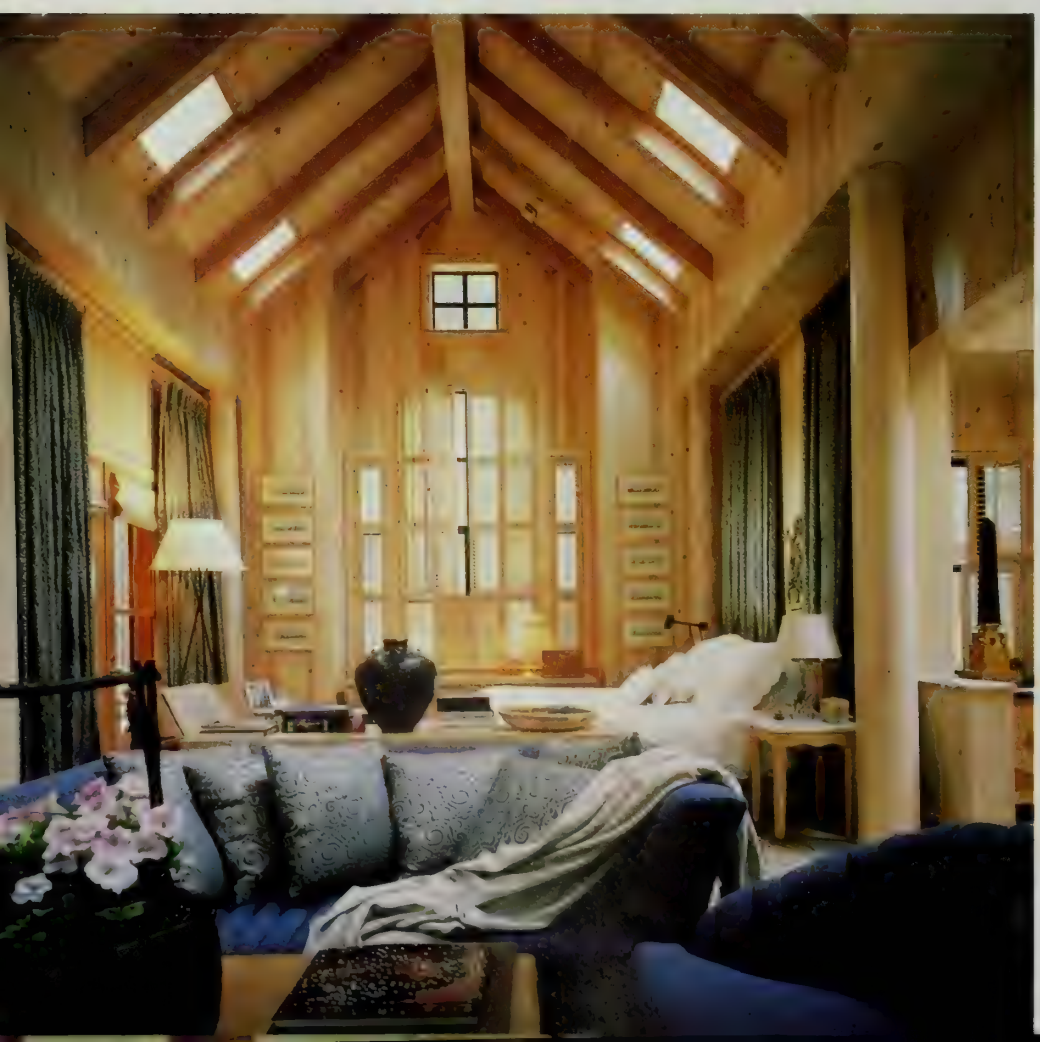
BACKGROUND

Three partners of Backen Arrigoni & Ross—Howard Backen, Robert Arrigoni and Bruce Ross—received their bachelor of architecture degrees from the University of Oregon, and the fourth, James Mitchell, from the University of Edinburgh. Since its inception in 1964, the firm has concentrated on residential work but has also done extensive work in the film and television industries, as well as in restaurants and student housing. Backen Arrigoni & Ross has won six American Institute of Architects Honor Awards and Awards of Merit, and numerous other awards for its projects.

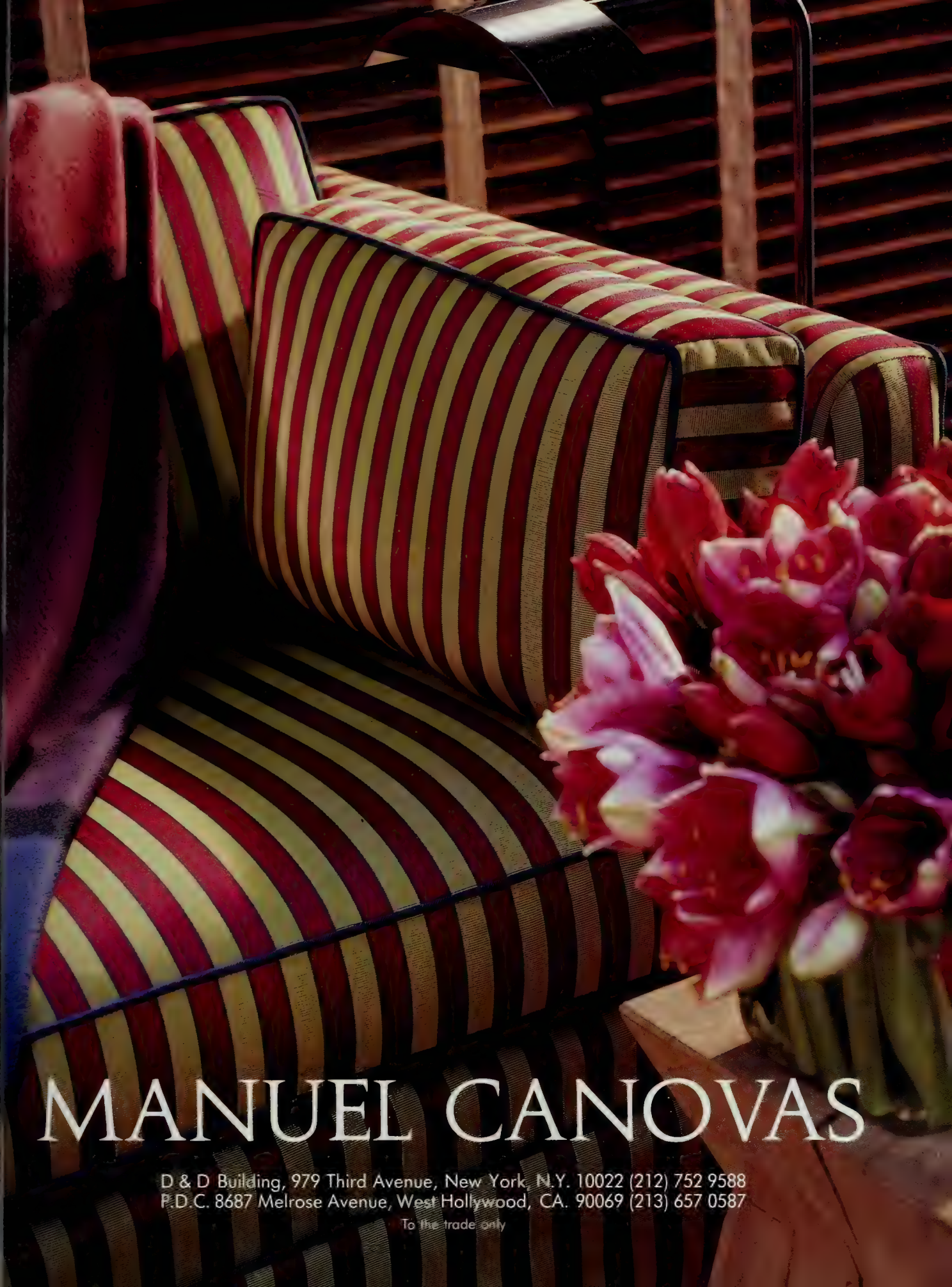


COURTESY BACKEN ARRIGONI & ROSS

BELOW: The high-gabled master suite, with skylights and beamed ceiling, allows natural light to fill the space. BELOW RIGHT: The master bath features a granite wall cut from a single piece of stone. The shower is to its right. RIGHT: The floor plan.







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IAN ATHFIELD

P.O. Box 3364
Wellington
New Zealand
64-4-499-0236

DESIGN APPROACH

I believe that architecture is a social statement that has a responsibility beyond the building, the client and the architect. My work is characterized by strong sculptural forms that question the concept of a building as a single object, and I try to impart a sense of order and integrity in the use of materials. I have a strong building materials philosophy. The less you use, the better. The fewer materials, the fewer technical people you need and the greater the flexibility. I have been influenced by Antonio Gaudí's strangely romantic architecture, Mies van der Rohe's understanding of materials and details, and Frank Gehry's strength of design conviction.

OFFICE INFORMATION

Of the eighteen people in my office, nine are architects. I personally oversee most residential work, and I accept from three to six houses a year but prefer community-based residential projects. My fee is based on a percentage of the construction cost.

For vintners in Hawke Bay, New Zealand, Ian Athfield created a residence that "derives from early New Zealand farmhouses, combining the gabled roof and veranda with southern European domestic forms," he says. Athfield plastered the roof and the walls the same white because it allowed him more sculptural possibilities.





"With houses, it's the relationship between people that comes first," Athfield says. "You can't start with an idea of how people should act or what a house should look like." LEFT: Beyond the terra-cotta-tiled entrance hall of the multilevel residence is the raised dining room, which has adobelike walls and a beamed ceiling. BELOW: Peaked roofs, simply ornamented finials and an earthenware chimney pot, center, distinguish the house's exterior. BOTTOM: The west elevation shows the relationship of the residence to the hill.



INTERIORS

We employ our own interior designers, and we believe that architects should provide the background for the personality of the client.

BACKGROUND

Ian Athfield graduated from the architecture school of the University of Auckland in New Zealand, where he has had his own office in Wellington since 1968. Among his many buildings in New Zealand are a civic center, a children's museum, Hewlett-Packard's New Zealand headquarters, a bank and a church. He has received eleven National Awards from the New Zealand Institute of Architects.



COURTESY IAN ATHFIELD ARCHITECTS

THOMAS H. BEEBY

Hammond Beeby and Babka
440 North Wells Street
Chicago, IL 60610
(312) 527-3200

"This place seemed a perfect location to combine the fantasy elements implicit in a home in the islands with a very intense application of modern architecture," says Thomas Beeby of a seaside residence he designed in the Bahamas. "The result is a house that is romantic, yet works completely." An octagonal living room faces the sea. The principals of the firm Hammond Beeby and Babka are, from left, Bernard F. Babka, Robert K. Larsen, Gary M. Ainge, Charles G. Young, Thomas H. Beeby and Dennis E. Rupert.

DESIGN APPROACH

Our work has been described as classical and vernacular, but I'm interested in the ideas that lie behind these labels—namely, that architecture represents cultural ideas and should be legible, humane and expressive. I believe that our designs are best conveyed by natural materials—brick, bronze, stone, tile, wood and plaster—which age well and reflect substantiality and quality. We also explore the many uses of natural light. After preliminary discussions with a client, I start with a historical or vernacular model. We then incorporate a specific program, environmental constraints and craftsmanship. Designing a house that truly reflects the owners and meets their needs is a very inventive, challenging process.

OFFICE INFORMATION

There are twenty people in our office, eleven of whom are registered architects. We usually design two or three residences a year, with no particular concern for a minimum size. I feel



PHOTOGRAPHY: NORMAN MCGRATH



RON GORDON

it's important to bring a team into every project, and I'm the part of the team that supervises the design aspects. Teamwork comes naturally to us. Our fee is based on a percentage of the construction cost.

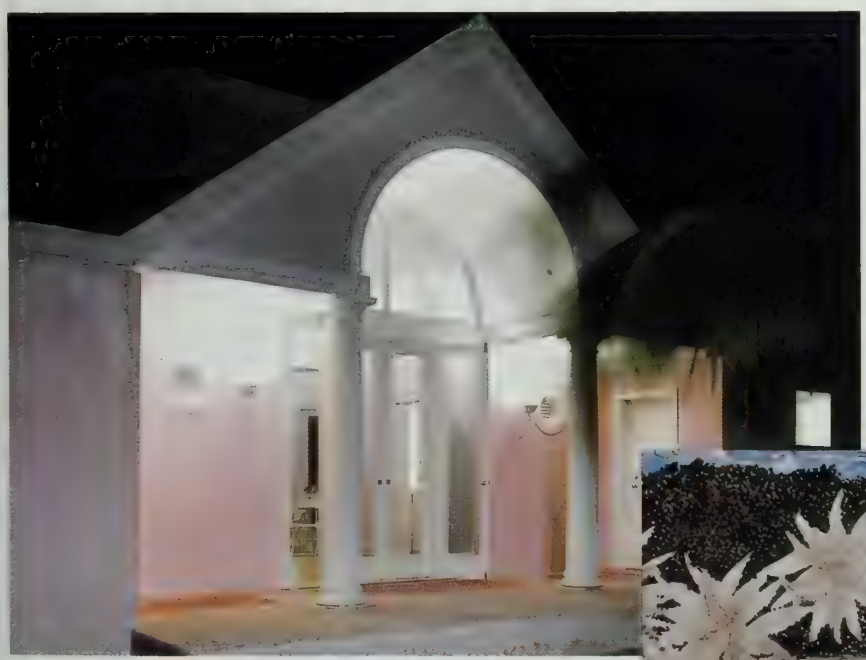
INTERIORS

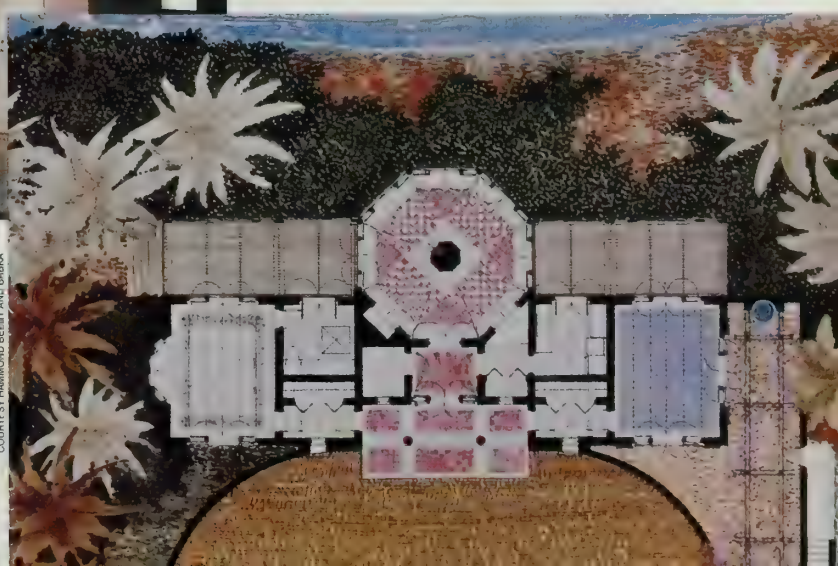
In many cases our architects provide finishes, lighting, furniture and decorative features that complement the architectural program. But in projects where the client has selected an interior designer, we insist on early and ongoing involvement with the designer's staff. We learn from each other, and the client sees the integration of all the design elements.

BACKGROUND

Thomas H. Beeby holds a bachelor of architecture degree from Cornell and a master's from Yale, where he is currently the dean of the architecture school. He worked for C. F. Murphy Associates before joining James W. Hammond's firm in 1971, which became Hammond Beeby and Babka in 1977. The firm has designed libraries, museum additions, an addition to a synagogue, several commercial buildings, and residences around the United States, and it is currently involved in master-planning London's Paternoster Square. Hammond Beeby and Babka has won four American Institute of Architects awards.







COURTESY HAMMOND BEEBY AND BABKA

ABOVE: A private garden off one of the bedrooms is enclosed behind the semicircular forecourt. LEFT: The front entrance displays strong classical imagery. "A modern manipulation of classic architectural expectations seems especially consistent on an island first settled by Tories after the American revolutionary war," points out Beeby. BELOW: Beeby's drawing, embellished with his interpretation of the Bahamas' natural surroundings, shows the symmetry of the house and the centrally located living room.

RICHARD BERGMANN

63 Park Street
New Canaan, CT 06840
(203) 966-9505

DESIGN APPROACH

I would describe my work as classic contemporary to transitional. It is unfrivolous, understated design, with an emphasis on simplicity, openness and having light-filled interior spaces that capture both sunrises and sunsets. I create friendly houses with attention to comfortableness rather than slickness. Regional traditions such as roof shapes and building materials should relate the structure to its locale without mimicking traditional styles. Landscape is architecture and is usually in the project's scope of work. I enjoy working with clients in an open way, making them part of the design process. I must admit to a preference for pitched roofs, tall chimneys and forming progressions of space, and using natural materials such as wood, stone and textured shingle siding. I'm inspired by Mies van der Rohe, particularly for his brick country house project, which uniquely bridges the landscape, and by Hugh Newell Jacobsen, who expresses his designs with unique, strong solutions, has extraordinary detailing and avoids design clichés.

BELOW: The bank of a Connecticut river is the setting for a shingled 18th-century millhouse that Richard Bergmann remodeled. Square-paned windows and telephone-pole supports, visible from the northwest, help retain the factorylike appearance of the original mill. On the upper floor, Bergmann replaced a deck with a guest bedroom/sitting room. "Held up by the heavy timber telephone poles, it hovers over the river," he says, "and it suggests the feeling of being aboard ship." INSET: Bergmann's drawing of the south elevation shows the wood-and-stone cladding and a subterranean level of the house.



PHOTOGRAPHY PETER AARON

COURTESY RICHARD BERGMANN

OFFICE INFORMATION

My staff totals three, and I have worked with the same outside consultants—the structural, mechanical and electrical engineers and cost estimator—for years. I accept two or three houses with large sites per year, since the design process requires a year and construction takes equal time. The number of smaller residential renovations varies. I enjoy the personal involvement of all aspects of design and construction. A staff project architect assists. We charge by the hour, and the clients pay consultants directly. We charge a retainer fee, which is credited to the final invoice.

INTERIORS

To me the entire project is a single piece, and our preference is to be responsible for the entire package. We will, however, work with consultants when we feel the need for expertise we lack.

BACKGROUND

In addition to receiving a bachelor of architecture degree from the University of Illinois at Urbana-Champaign, Richard Bergmann attended courses at the University of York, England, and studied historic conservation at Cornell. He worked for Eliot Noyes in New Canaan, Connecticut, and for Max Urbahn in New York City before beginning his own office in 1967. Bergmann has won several American Institute of Architects awards for his residential and restoration projects.

BELOW LEFT: An angled pavilion with an early-19th-century doorframe emphasizes the front entrance. To the right, an ornate railing surrounds a flagstone breakfast terrace. BELOW: Decks, terraces and cast-iron balconies from New Orleans characterize the southwest corner, where a sycamore grows through the second-story deck.







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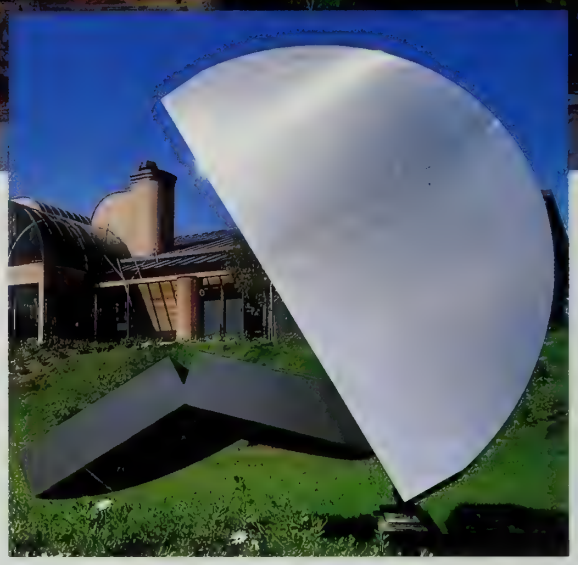
Monogram.



PHOTOGRAPHY MARY E. NICHOLS



JEFF KATZ



BARRY A. BERKUS

223 East De La Guerra
Santa Barbara, CA 93101
(805) 963-8901

ABOVE: One of the challenges Barry Berkus met in designing his own Santa Barbara house was to create an architectural space that was open to the spectacular outside vistas, yet closed enough to accommodate his collection of contemporary art. Viewed from the ocean side, the curving lines of the glass solarium, domes and chimney caps add to the contours of the residence. "Wood tends to marry the house to the site," says Berkus of the exterior's redwood siding. ABOVE RIGHT: A Fletcher Benton sculpture mirrors the form of the vaulted solarium.

DESIGN APPROACH

The buildings I design are assemblages of forms put together to intrigue, to invite and to surprise. Woven into the design is the regional fabric, as well as references to time, making it a construct for a specific place and time. Every house is a portrait. I begin with the people who will inhabit the space to look for the story that the building will tell. High volumes acknowledge a soaring spirit, balanced by intimate spaces for contemplation. Contemporary imagery is grounded by historical references. I also use Pop-scale imagery, taking an element to a size beyond expectation. The tower form also fascinates me. Materials are usually determined by the appropriateness for the region and the attitude of the building. Palladio, Frank Lloyd Wright and Sir Edwin Lutyens, along with various artists, have influenced my architecture.

OFFICE INFORMATION

In our three offices—in Santa Barbara and Irvine, California, and Washington, D.C.—we have seventy-eight people, including

architects, planners and support staff. We accept as many projects as we feel we can give quality time and attention. I am involved personally in the conceptual design and have contact with a majority of the commissions. Key design and planning principals, project architects and designers are selected according to the nature of each project. Charges vary with the complexity of the program and are negotiated on a per-project basis.

INTERIORS

I prefer to work closely with an interior designer who becomes immersed in the design and heartbeat of the project.

BACKGROUND

Barry A. Berkus studied architecture at the University of Southern California. In 1959 he established his own firm, now called the Berkus Group. Projects range from private residences to new town planning. The firm has completed houses in Kentucky, Arizona, Minnesota, Florida and several cities in Japan and is currently master-planning the residential component for Euro Disney in France and a marina reclamation city in Malaysia.

BELOW: The strong forms outside also appear in the interior spaces, such as the double-height dining room. BELOW LEFT: The axonometric drawing reveals the axis of the vault and the gabled roof's 122-foot lengthwise axis. BOTTOM: From the entrance court, the roofline introduces a progression of geometric spaces.







HERSEY & KYRK



COURTESY TALLER DE ARQUITECTURA



DEIDI VON SCHAEWEN



JOSE LUIS PEREZ

RICARDO BOFILL

Taller de Arquitectura
Avenida de la Industria 14
08960 Sant Just Desvern
Barcelona
Spain
34-3-473-4626

ABOVE: In 1973 Ricardo Bofill began converting a cement factory outside Barcelona, Spain, for his main studio, La Fábrica, where he also resides. "When I first saw the factory, I was immediately taken with the notion of transforming into a work of art a space that everyone from critics to colleagues viewed as ugly," says Bofill. The towering silos, which once held cement, are used as studio space. TOP RIGHT: Bofill's use of the classical language is apparent in one of his many public housing projects, Les Echelles du Baroque in Paris, which is defined by an elliptical glass curtain wall with engaged glass columns.

DESIGN APPROACH

The identifying cultural quality of an architect is the ability to travel, read and understand different civilizations from the forms of cities and buildings. The civilizations I have experienced have become important to my way of thinking of, feeling and conceiving space: that is, the relationship between solid and void, which for me defines the essence of architecture. The history of my firm, the Taller de Arquitectura, began in the 1960s. In that first period, we experimented with traditional regional architecture. In 1971 I opened an office in Paris, where we began to approach the symbolic elements directly associated with French monumental architecture. While continuing this work, we have undertaken the task of redeveloping parks and gardens in Spain.

OFFICE INFORMATION

In our Barcelona, Paris and New York offices, there are one hundred and twenty people from twenty countries. For European projects, ideas are developed in Barcelona and technically devel-

oped in Paris; projects in North America are conceived in New York. The Taller de Arquitectura is a multidisciplinary group assembled to confront the complexity of architectural practice. Our fee structure depends on the country we are working in.

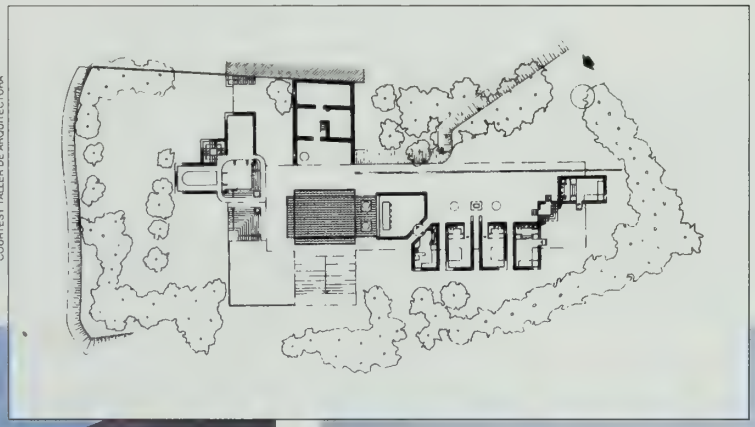
INTERIORS

We have an in-house interior design staff.

BACKGROUND

Ricardo Bofill studied at the Escuela Técnica Superior de Arquitectura in Barcelona and the School of Architecture at the University of Geneva in Switzerland. In 1960 he established the Taller de Arquitectura (Architecture Workshop), which originally comprised architects, designers, a mathematician, a musician, a poet and a philosopher. The firm has been responsible for several large-scale public housing projects in France, urban planning in Algeria, and various buildings and urban projects in Spain. Its current commissions include apartments for the Olympic Village for the 1992 Summer Games in Barcelona, a business center in Moscow and a fifty-story building in Chicago. Bofill has won awards from France's Ministry of Culture and has been named an honorary fellow of the American Institute of Architects.

BELOW: Near the Costa Brava, Bofill designed a brown-brick residence for his parents. High walls, with tile stairs for sunning, form two sides of an interior court. BELOW RIGHT: Stairs in pyramidal form rise to the front entrance. "A tapering brick obelisk, like a petrified tree, counterpoints the surrounding cypresses," he says. RIGHT: The main-floor plan of the residence.



COURTESY TALLER DE ARQUITECTURA



JOSE LUIS PEREZ



JOSE LUIS PEREZ

LAURENCE BOOTH

Booth/Hansen Architects
555 South Dearborn Street
Chicago, IL 60605
(312) 427-0300

DESIGN APPROACH

My work is based on simple structural ideas that express a wide variation in character, depending on the client and the landscape. I take an optimistic, humanistic viewpoint in order to create architectural experiences that resonate with our cultural, ethical and social goals—to get beyond stylistic concerns. I admire Thomas Jefferson, Palladio, H. H. Richardson and Otto Wagner, architects who combined rational planning and proportion with cultural content, poetic perception and humanistic experience.

OFFICE INFORMATION

There are thirty architects in the office, fifteen of whom are registered. My partner and I design from four to six residences a year. For each project, I personally am very involved in the design with a team composed of a technical architect, a design architect and a managing architect, who is responsible for the design execution. We charge on a percentage-of-construction basis.

For a house in the Chicago suburbs, Laurence Booth used interlocking geometric forms to orient the house within a wooded setting. "I've tried to make the house an instrument by which man and nature are integrated," explains the architect. Lines on the arched entrance at the motor court, left, create an illusion of depth.



PHOTOGRAPHY: KATHRYN MCGRATH

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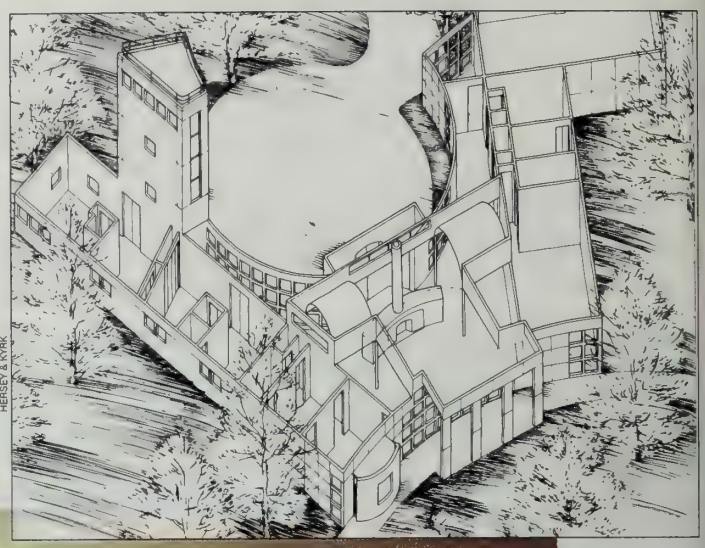
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BELOW: In the living room, Booth repeated the curves of the exterior, unifying it with the interior. The living room features a curved fireplace wall that reiterates the shape of the garden path outside the room. RIGHT: The axonometric drawing shows the geometry of the house: the circular motor court; the linear axis of the living room, below it; and two symmetrically angled wings. At left is a tower that contains a multilevel library and meditation space.



INTERIORS

We prefer to develop the interior design from the beginning—you can't imagine a room unless you know where you're sitting.

BACKGROUND

Laurence Booth graduated from Stanford University and earned a bachelor of architecture degree from MIT. After working in the office of Stanley Tigerman, Booth started his own Chicago firm in 1966 and later joined with Paul Hansen. He has designed corporate headquarters, several museums, a church and numerous houses in the Chicago area and has won over twenty awards from the Chicago chapter of the American Institute of Architects.

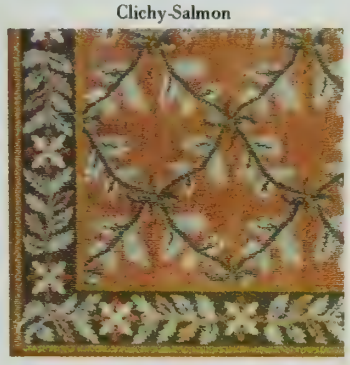


om Design: Mario Buatta

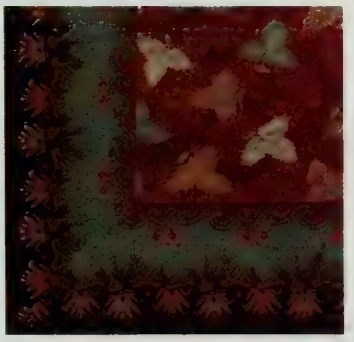
ALL DESIGNS IN STOCK

Carpet: Directoire, Azure Yellow

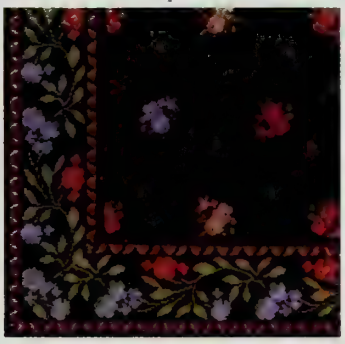
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FRED M. BRIGGS

218 Monarch Bay
Dana Point, CA 92677
(714) 499-1360

DESIGN APPROACH

My architecture reflects a concern for the qualities admired in our profession: scale, order, a direct use of natural materials and a display of fine detail. Each project I do demonstrates an honest use of basic materials, straightforward structural systems, flexible layouts and practical spatial consideration. As the sole owner of a small practice, I can and do attend to all aspects of my projects. I am always responsive to my clients' desires, while adhering to my belief in creative eclecticism. Above all, I attempt to surround myself with a staff that is responsive to my convictions and has the creative skills needed to participate in every aspect of my practice. My architecture has been influenced by the work of Frank Lloyd Wright and the Greene brothers for their use of wood as an expression of form and by Louis Kahn for the simple masses and space he made with concrete.

On a steep wooded site outside Los Angeles, Fred Briggs, collaborating with interior designer Sally Sirkin Lewis, created an expansive steel-framed contemporary residence for clients with an Oriental and contemporary art collection.



JIM MCHUGH

BELOW LEFT: The gallery hallways provide an ideal setting for the residents to display their collections. BELOW: Projecting planes and a split double staircase that leads to the pool's terrace distinguish the house's rear façade.





OFFICE INFORMATION

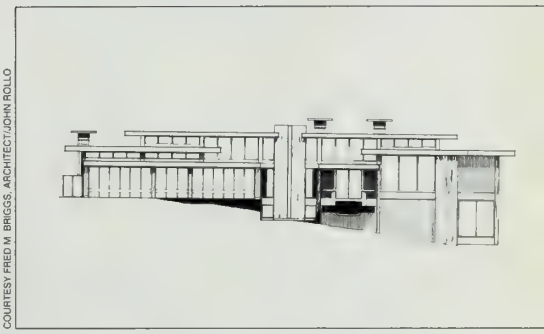
There are three architects in my office, which has a total of eight people. I accept at least three residences each year. Because most of the projects require site observance, a project architect performs services up to the finishing stages, then I take over and carry the work to completion. The fee varies according to the scale of the project.

INTERIORS

I prefer to work with interior designers. The scope of our work, with our detailed contemporary designs, demands a team effort.

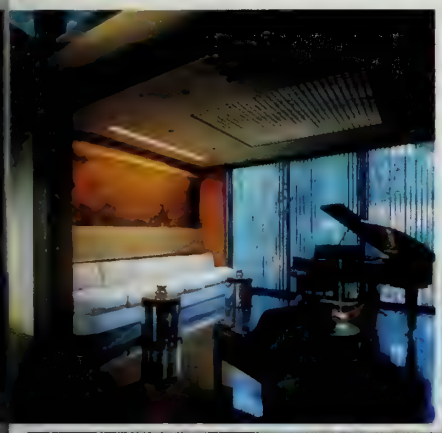
BACKGROUND

Fred M. Briggs holds a bachelor of arts degree from the University of Southern California. Since setting up his own firm in 1955, he has designed numerous residences, primarily in southern California. Briggs has designed commercial buildings, for which he has won American Institute of Architects awards, and a library.



COURTESY FRED M. BRIGGS, ARCHITECT/JOHN ROLLO

ABOVE: The elevation drawing reveals the house's shifting levels and relationship to the site. BELOW: The living room features a Robert Motherwell painting from the Elegy *series.*





LEFT: The multilevel house contains rooms for almost every purpose; a grand piano adorns the music room. BELOW: A nighttime view of the rear façade emphasizes the floor-to-ceiling glazing and geometric elements that characterize the design.



TURNER BROOKS

4 Howard Street
Burlington, VT 05401
(802) 658-0261

"I thought of the house as a great estate, a mansion standing tall and noble in the woods," says Turner Brooks, who combined classical balance and a vernacular image in a northwestern Connecticut residence. BELOW: Large windows at the back of the house open it to the natural setting. BELOW RIGHT: Smaller windows on the entrance façade give the central-gabled residence a sense of being closed and private. "The expansive façade makes the house seem grander than it actually is," says Brooks.

DESIGN APPROACH

I like to think of my houses as stretched, taut, compact forms that are distinctly separate objects from the landscape but that also fit with it. My buildings are familiar and "houselike" while relating to other sources less stable in nature, such as boats or locomotives, which gives some of the structures the aspect of moving through the landscape. Body and vehicular imagery frequently appear in my designs. In my houses there is usually a place, which could be designated the brain or engine room, that is the center and visually controlling element of the house. Materials are usually rather traditional—although they are not always used quite in a traditional manner—mundane, inexpensive and native to the region. I have been influenced by the architectural historian Vincent Scully, H. H. Richardson, Robert Venturi and a professor at Yale, Kent Bloomer.



BILLY CUNNINGHAM



NICK WHEELER



OFFICE INFORMATION

There are five people in my office, and we accept as many houses as possible, about three a year. I oversee each design. My Boston associate, Tom Carey, and I act as critics of each other's work. Our fees are usually based on a percentage of the construction cost.

INTERIORS

Whenever possible, we do the interiors ourselves. Occasionally we use interior designers as consultants. We also do furniture design.

BACKGROUND

Turner Brooks has a master of architecture degree from Yale, where he currently teaches. The recipient of a Rome Prize, he worked with Philip Johnson before starting his own firm in 1974. Brooks—80 percent of whose work is residential and in the Northeast—has designed a college meeting hall, a housing project, a town plan, and a pedestrian route with architectural elements for Hamilton College in Clinton, New York.

BOTTOM: "With the power lines directly overhead, I am reminded of an electric train making its way toward the distant hill," says Brooks of a residence he designed in Vermont. "In winter, the curve looks like a snowplow pushing the drifts." BELOW: The adventurous interpretation of the traditional New England farmhouse features a living room that has an angular shed-roofed bay. BELOW RIGHT: Brooks's rendering of the house exhibits his concern for creating a dynamic object in the landscape.



CEDRIC ROBINSON



COURTESY TURNER BROOKS ARCHITECT



THEODORE BROWN

950 Battery Street
San Francisco, CA 94111
(415) 986-0101

DESIGN APPROACH

My work is spatially exuberant and romantic. Each design expresses a theme that is derived from the site and the use of materials. Varying intensities of natural light are juxtaposed and related to spaces within. Simple materials are used, but the feeling is of great luxuriousness: Each structure should contain a "great space" that integrates the design elements. The site, context and functions generate the form. The project is considered a part of the greater rural or urban design, as well as a discrete set of spaces within. And I have a varied vocabulary in the use of materials, having completed houses in steel, glass and logs. Both Eero Saarinen and Paul Rudolph have influenced my work.

"All the materials were inspired by the miners' shacks and ghost towns that populate the mountains around Telluride," says Theodore Brown of a Colorado house he built of logs and concrete with a Cor-Ten steel roof for writers John Naisbitt and Patricia Aburdene. BELOW: The small tower on the sandstone entrance terrace provides 360-degree views of the area.

OFFICE INFORMATION

In my office of twenty-one people are eight architects, as well as interior designers, draftspeople and model builders. We usually do two or three houses a year. I personally oversee each one and am responsible for the design and all meetings with the client. A

BELOW RIGHT: "The 'tapestry' door off the entrance terrace was designed as a wood weaving and creates a wonderful light pattern inside," says the architect.



PHOTOGRAPHY JOHN VAUGHAN



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GOOD NEWS

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ABOVE: "The house steps up the hill," explains Brown. The kitchen/dining wing, foreground, overlooks a stream. "All materials used in the residence were selected for their ability to age," adds Brown. "They'll look better with time and gain a patina."

project captain handles the project day to day. We set a maximum fee and bill hourly toward that maximum. If we go over that, we do not charge; if under, we do not bill for the remaining fee.

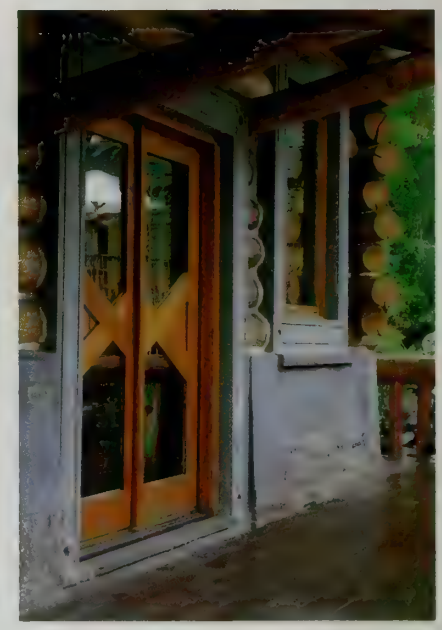
INTERIORS

We like to do the interior design ourselves. In some residences we have designed the sofas and tables, as well as selecting the carpets and other furnishings. For clients who have had their own interior designers, we have been able to work successfully with other design professionals.

BACKGROUND

Theodore Brown received a bachelor of architecture degree from the University of Colorado and did postgraduate work at Harvard. In New York, he worked with Cesar Pelli at Gruen Associates and with Paul Rudolph before setting up his own San Francisco firm in 1974. His firm has designed hotels and corporate headquarters, and has been selected to design an information sciences complex for Stanford University. He has completed residences in Washington, D.C., Colorado and California, and has won a state American Institute of Architects award.





TOP: The tub of the master bath is set in a raised window alcove. The gable shape of the window mirrors the room's high peaked ceiling. ABOVE: Double glass-and-wood doors lead into the house from a deck that looks out to the creek. "The strength of the concrete door and window frames matches the strength of the lodgepole pine log structure," Brown points out. BELOW: The site plan shows the relationship of the L-shape house to the creek that cuts across the property.



COURTESY THEODORE BROWN, ARCHITECT

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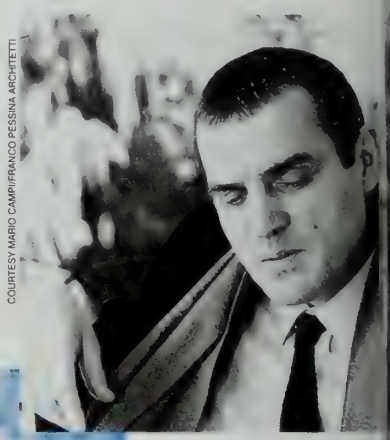
DESIGN APPROACH

As time passes, every architectural project becomes part of daily life and, eventually, of history, allowing a glimpse of lost chances and forgotten opportunities. It is necessary only to search among these stones, to turn back and look again at the past for new perspectives to suddenly appear before us. We examine the past to find confirmation of our own preferences, in order to reconstruct our own present through the plans and drawings into which the history of architecture is fragmented. We have chosen to immerse ourselves in the work of transformation, or rather, revision, of modern traditions. Structural inventiveness, rigorous constructiveness, the search for a simplification and reduction of language, and the insistence on contrasts and on the specific are constants in our work. We have been influenced by Giuseppe Terragni and, generally speaking, Italian Rationalism.

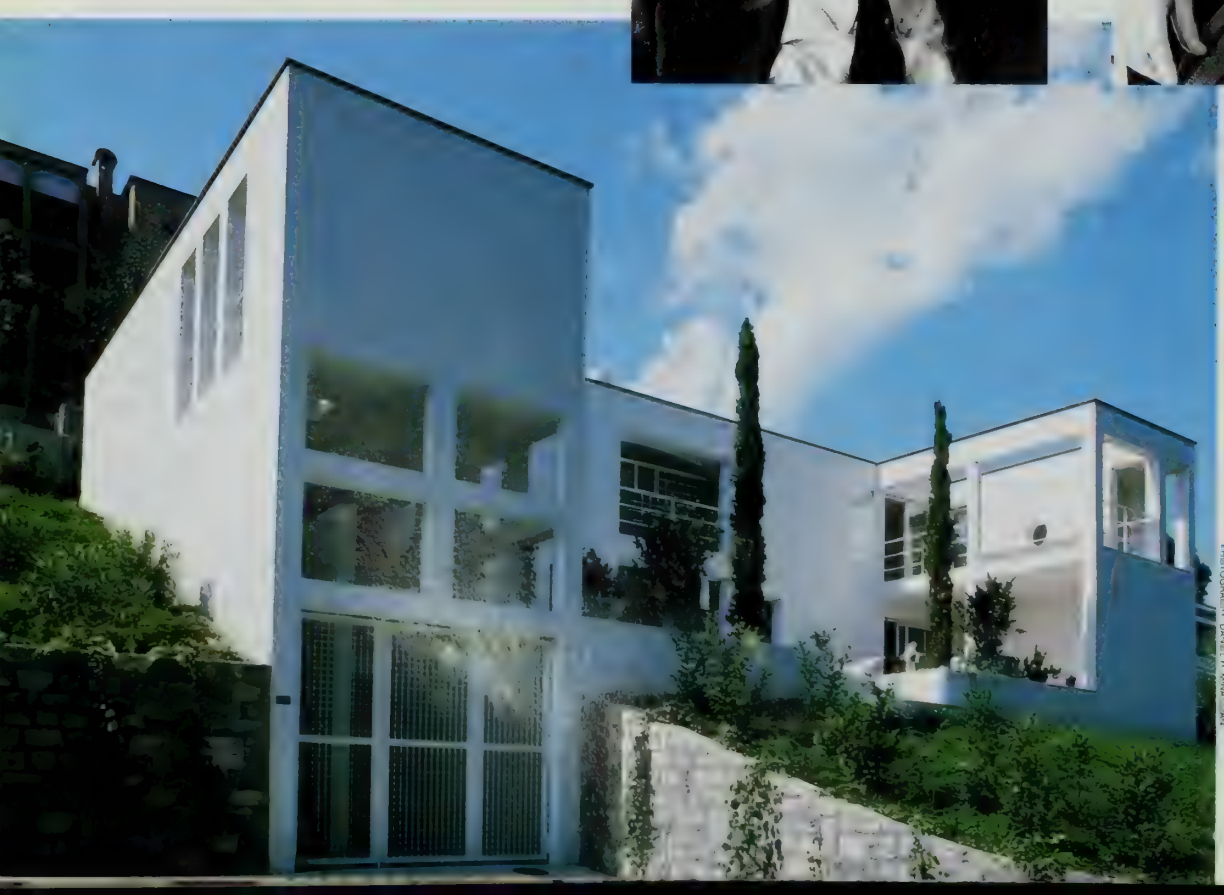
Subtle geometries characterize a residence near Lugano, Switzerland, designed by architects Mario Campi (right) and Franco Pessina (far right). BELOW: Built in the Rationalist tradition found in northern Italy and the Ticino region of Switzerland, the house combines meticulously formulated geometric elements with a sense of architectural history. Resting on a sloping site, the U-shaped residence surrounds a courtyard and affords views of Lago di Lugano.



COURTESY MARIO CAMPI/FRANCO PESSINA ARCHITETTI



COURTESY MARIO CAMPI/FRANCO PESSINA ARCHITETTI



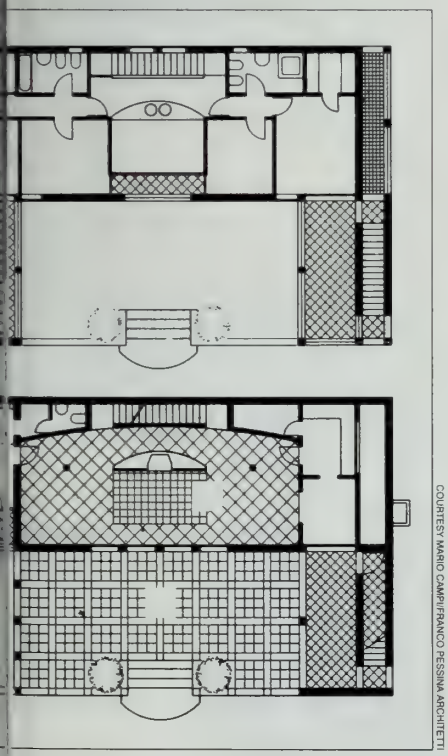
PHOTOGRAPHY: DANIELA MINA/CAMPI



LEFT: Stark lines of the master suite's terrace, on the top floor at the tip of one wing, contrast with the Alpine greenery. The terrace also provides views of the lake and courtyard below.



RIGHT: A spiral staircase gives private passage from the first-floor entrance to the guest suite. The railing recalls a linear motif that appears throughout the residence, while the oak floor brightens the atriumlike space. BELOW: The first- and second-floor plans show the house's organization within a golden-section rectangle and around a curved fireplace.



COURTESY MARIO CAMPI/FRANCO PESSINA ARCHITETTI

OFFICE INFORMATION

In our office of sixteen people there are six architects. We accept as many residential projects as are proposed and oversee each one personally. Our fees are based on a tariff established by the Swiss Society of Engineers and Architects.

INTERIORS

We occasionally design the interiors ourselves.

BACKGROUND

Mario Campi graduated from the Federal Institute of Technology in Zurich, where he recently served as dean of the architecture department. He started his own firm in 1962 with Franco Pessina, who studied at the drafting school in Bellinzona, Switzerland. Campi and Pessina have designed numerous residences around Lugano, Switzerland, and are currently at work on the IBM headquarters in Zurich and a municipal housing project in Lugano.



PHOTOGRAPHY: NORMAN MCGRATH

CENTERBROOK

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ABOVE: On a windswept hill in western Connecticut, William Grover of Centerbrook Architects and Planners created a contemporary adaptation of the New England style. "The residence was designed to take advantage of the views and the climatic conditions of its setting," says Grover. The southern entrance façade displays two sharply gabled wings that are joined by a lattice-front entrance porch, with a solarium and second-floor hall at rear. The principals of Centerbrook (inset, clockwise from lower right) are Mark Simon, Jefferson B. Riley, Chad Floyd, Robert L. Harper and William H. Grover.

DESIGN APPROACH

Our work is eclectic. We often blend modern and historical elements in surprising ways to make buildings that are comfortably familiar at first glance, fresh at a second look. We try to create buildings that weather gracefully and grow richer with age. Although we use a wide range of materials and elements, we prefer to work with those that are traditional and time-tested in the region in which we are working. We want our buildings to be good neighbors and to seem as if they had always been there. We work closely with our clients to make designs that are based on their own visions, needs and dreams. Many architects have influenced us, but Charles Moore—our former teacher and partner—taught us that listening is an architect's most important skill.

OFFICE INFORMATION

There are five partners among the thirty-five architects in the office. We accept from ten to twenty residential projects a year, and size is of no importance. Collaborating with an experienced

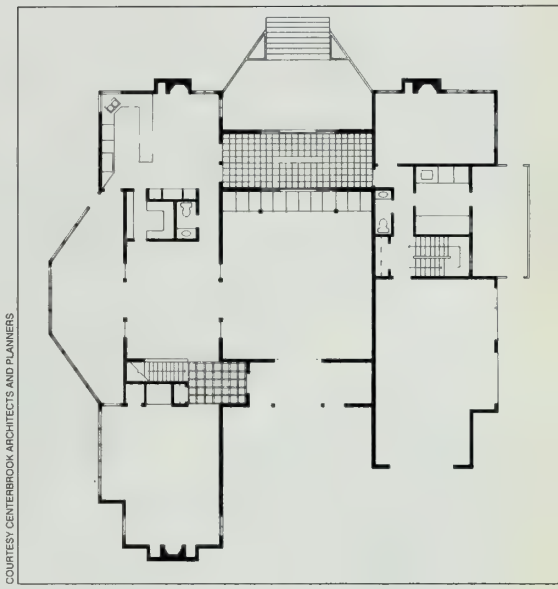
project manager, one of the partners personally designs and oversees a project from beginning to end. Our fee is based on a percentage of the construction cost.

INTERIORS

We do some interiors ourselves, but we also enjoy working with interior designers. Our precise working arrangements vary to fit each situation comfortably.

BACKGROUND

Each of the partners—Chad Floyd, William H. Grover, Robert L. Harper, Jefferson B. Riley and Mark Simon—has a master of architecture degree. Formed in 1975, Centerbrook Architects and Planners has completed numerous institutional projects, including buildings at Dartmouth and Williams colleges, a neurobiology laboratory, two art centers and five museums. The firm's residences are located throughout the country, particularly in the Northeast. Many of their houses have won American Institute of Architects awards and other honors.



COURTESY CENTERBROOK ARCHITECTS AND PLANNERS



ABOVE: The first-floor plan reveals the house's organization around a garden court. LEFT: The screen porch provides vistas to the north, west and south. "The views are like paintings, and the windows act as frames," notes Grover.

BELOW: The traditional aspects of the clapboard siding and cedar shingles are offset by the projecting porch off the dining room and the vertical bands of casement windows flanking the chimney in the west wing's living room.



PETER CHERMAYEFF AND PETER SOLLOGUB

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(617) 492-7000

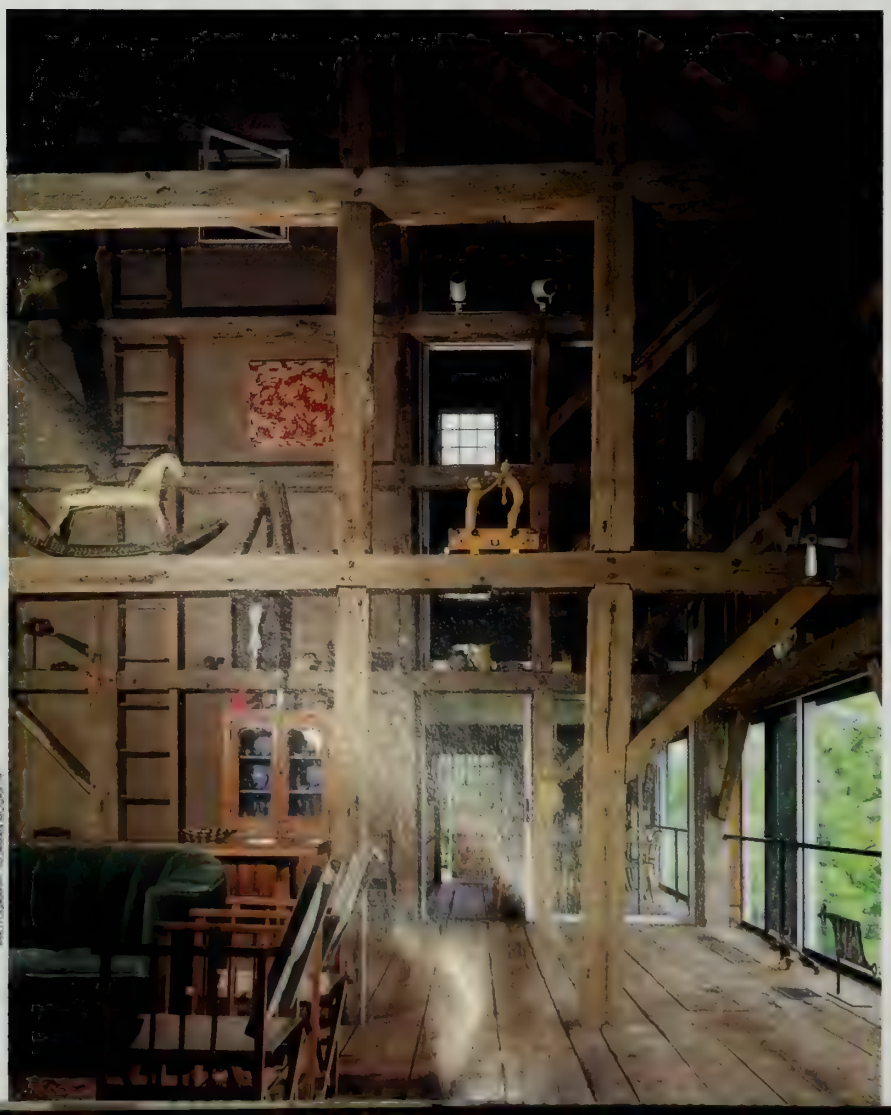
DESIGN APPROACH

We founded our firm, Cambridge Seven Associates, because we believe that individual strengths and talents in various areas of design reinforce each other through collaboration. The goal of this approach is to be able to undertake challenging and complex projects, to expand the thinking of clients and to achieve an integration of multidisciplinary design. We have a commitment to apply fresh thinking to each design and to search without any formal preconceptions for appropriate solutions to problems. Combining different skills has led to the creation of buildings with varied images—some are bold and distinctive in character; others fit into their surroundings in a quiet and reticent way. The ultimate result depends on the careful detailing and execution of all the components, each integrated into a comprehensive unity.

OFFICE INFORMATION

There are fifty-five people in our office, of whom twenty-eight are registered architects. True to Cambridge Seven Associates' origi-

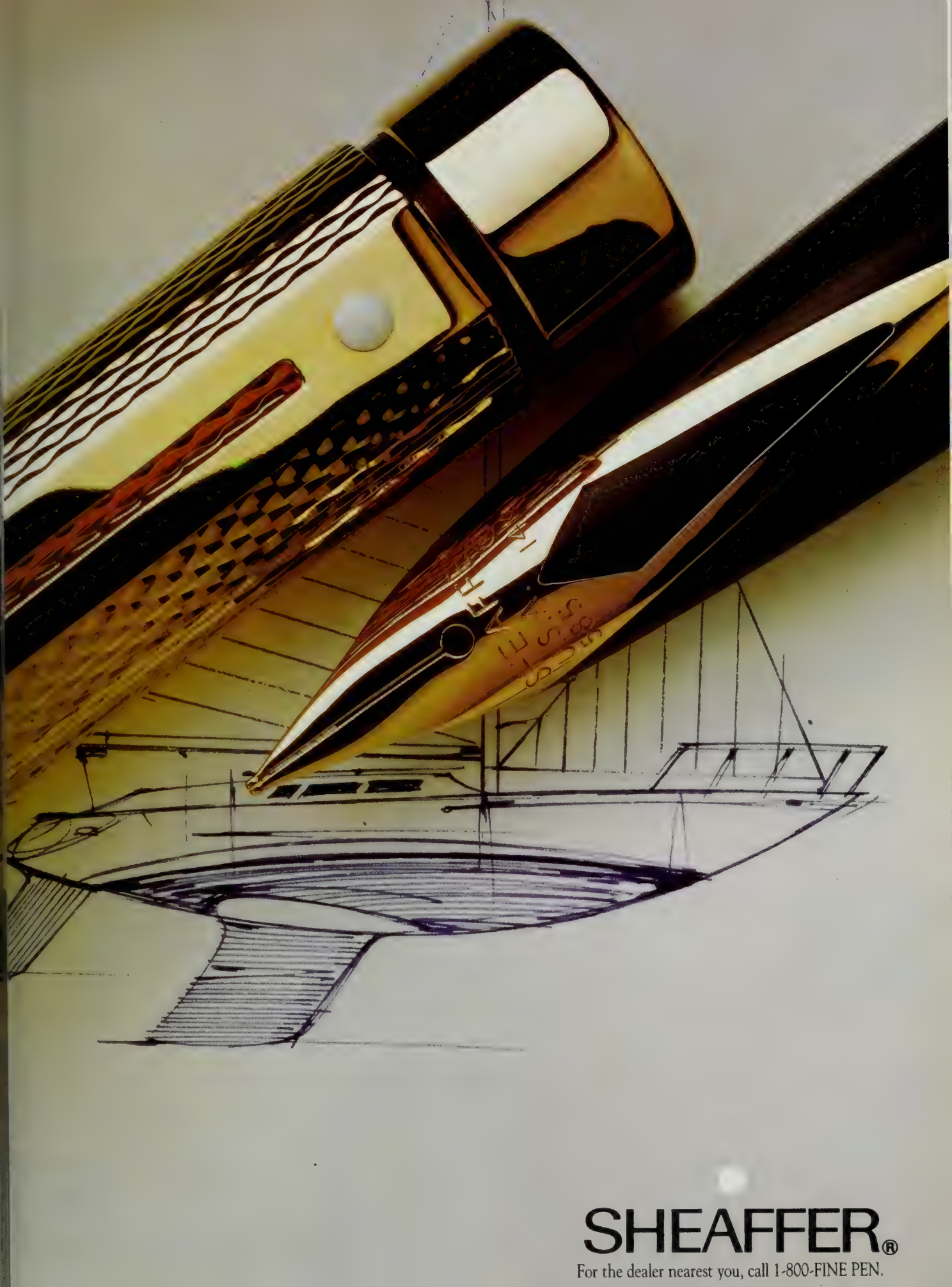
BELOW: The gallery of Ivan and Jane Clark Chermayeff's barn, moved to New York State and adapted to its current site by Cambridge Seven Associates architects Peter Chermayeff, left, and Peter Sollogub, was formed around the structure's oak post-and-beam construction. The space is filled with the Chermayeffs' collections of folk art, toys and various contemporary works. BOTTOM RIGHT: The architects designed steel-framed bridges with wood decking that run the entire length of the gallery, connecting the living spaces at either end.





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INTERIORS

Generally speaking, we prefer to do the interiors. We have, however, worked with other interior designers.

BACKGROUND

Peter Chermayeff and Peter Sollogub hold master of architecture degrees from Harvard. Peter Chermayeff was one of the founding principals of Cambridge Seven Associates, established in 1962 by five architects and two designers; Sollogub, also a principal, joined the firm in 1975. The firm has completed a wide variety of projects, among them a number of aquariums, museums, hotels, schools and university buildings and an amusement park. Currently the firm is at work on aquariums in Genoa, Italy, and Chattanooga, Tennessee; a habitat center for the United States Fish and Wildlife Service in Harpers Ferry, West Virginia; a museum of railroad technology in Sacramento, California; and a math and computer science building for Carleton College in Northfield, Minnesota. Cambridge Seven Associates has won numerous American Institute of Architects awards and other design honors.



COURTESY CAMBRIDGE SEVEN ASSOCIATES/JOHN ROLLO



ABOVE RIGHT: A cross section shows how the architects manipulated the spaces within the preexisting infrastructure of the barn. RIGHT: On the field side, windows opening onto a slate-and-wood deck and lap pool extend the lower level of the house. The railing around the pool is marine rigging. BELOW: The 8,000-square-foot, 125-year-old barn was transformed for year-round living and "designed to emphasize space and structure," says Chermayeff. Rows of continuous windows open up the structure and allow light to flood it.



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DESIGN APPROACH

Our residential design tends to emphasize the openness of space and the quality of materials and to be generous toward the landscape. Public and private spaces are well defined, and we like to fill our interiors with light. As a result, long vistas, controlled views, courtyards, towers and natural materials figure prominently in our designs. For each project, we do an in-depth analysis of the site and the client's needs before elaborating various design alternatives. We then select the materials and detail the design. Louis Kahn, Russell Page, Erik Gunnar Asplund and Adolf Loos have influenced our architecture.

OFFICE INFORMATION

Three architects work under the personal supervision of the two principals to design up to ten single-family residences each year. We strongly believe in a team approach to our work and delegate responsibility to the other architects accordingly. The minimum

BELOW RIGHT: For Rolling Stone *editor and publisher Jann Wenner and his wife, Jane, Pietro Cicognani and Ann Kalla renovated and partially restored a Norman-style house located in East Hampton. The architects brought in Italian workmen to create the pigmented stucco exterior. BELOW: The plan shows the relationship of the house, far left, to the outside "rooms" conceived by Cicognani and Kalla.*



FELICIANO



COURTESY CICOGNANI KALLA ARCHITECTS



PHOTOGRAPHY: NORMAN MCGRATH

size project is 4,000 square feet, unless it is extremely interesting. Typically we charge a percentage of the construction cost for the architecture; our work on furniture and furnishings is billed on an hourly basis.

INTERIORS

When the interior designer is chosen by the client, we work closely with him or her from the inception of a project. However, we often design interiors ourselves.

BACKGROUND

Both principals, Pietro Cicognani and Ann Kalla, received their master of architecture degrees from Columbia, where they continue to act as teachers and visiting critics. They started their firm in 1985. Previously, Cicognani worked for Mitchell/Giurgola Architects and Kalla worked for James Stewart Polshek and Partners. Their residential work includes a number of renovations, in Manhattan, New York State and Rome. They have also designed several offices and stores, such as a Polo/Ralph Lauren shop in Geneva, and are currently at work on a residence in São Paulo, Brazil.

BELOW LEFT: Wisteria grows on the pergola bordering the rose garden, which features circular seating and child-size table and chairs. The high-gabled, ocher-stucco and slate-roofed house is visible beyond a privet hedge. BELOW: Over the terra-cotta-paver poolside is a retractable canvas canopy; the freestanding column is marbleized stucco. "The swimming pool area was conceived as a room within the private park overlooking the rear of the house," says Cicognani.





STUART COHEN

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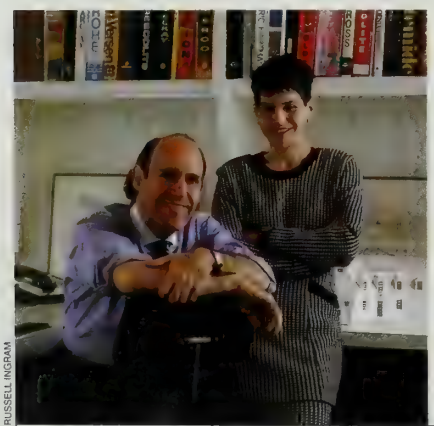
DESIGN APPROACH

Our architecture has a modern sense of space and continuity but is created from traditional forms and details. We always begin our work from a perceived sense of appropriateness and are concerned with the relationship of the building to its surroundings and to the history of the place where it is built. We are interested in the visual extension of space through the use of such elements as natural light, windows, walls, moldings and cabinets. My design influences range from Sir Edwin Lutyens to Le Corbusier.

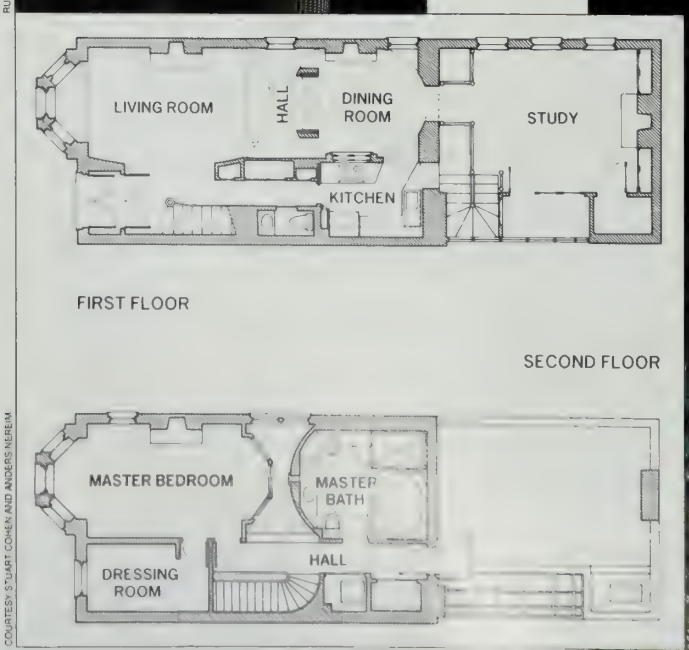
OFFICE INFORMATION

There are six people in the office, four of them registered architects. Depending on the size of the projects, we accept between six and ten projects a year. I work with my partner, Julie Hacker, to oversee the development, design and detailing of each project. Our fee is usually a percentage of the construction cost, but we are always willing to work on an hourly basis.

BELOW RIGHT: "In an attempt to make the tiny town house seem much grander than it actually is, we introduced a two-story skylighted hall," says Stuart Cohen, who with former partner Anders Nereim remodeled the 19th-century Victorian residence in Chicago. "New side windows reorient the spaces of the corner house to a park at its side." BELOW: Cohen with partner Julie Hacker. BOTTOM: The floor plans. "The main floor of the house was previously one space divided into living and dining rooms. A remodeled garage addition expanded the rear of the house on both levels," explains Cohen.



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COURTESY STUART COHEN AND ANDERS NEREIM



INTERIORS

Though we do not employ an interior designer, we have done interiors for some clients, including the selection of furniture, fabric and wallcoverings. We are also happy to work with a client's designer to determine finishes, materials and colors. In general, though, we prefer to design everything that is permanently attached to the building and consider everything else the domain of the interior designer.

BACKGROUND

Stuart Cohen received both his bachelor and master of architecture degrees from Cornell. He worked in the offices of Richard Meier, Philip Johnson and John Burgee before starting his own firm in Chicago in 1974. His firm has designed residences, offices for Bank America Mortgage and a public works building. He has won several Chicago-chapter American Institute of Architects awards, has exhibited his work internationally and was included in the "40 Under 40" exhibition of promising young architects in 1976.

BELOW LEFT: The dining room chandelier and marble fireplace are original to the town house. The architects treated the built-in cabinets as furniture by putting turned-bun furniture feet into their toe spaces. BELOW: The living room is separated from the dining room, beyond, by piers with doors that fold back against them. "We opened the wall on either side of the piers and upward to the hall's skylight," notes Cohen.





DAVID COLEMAN

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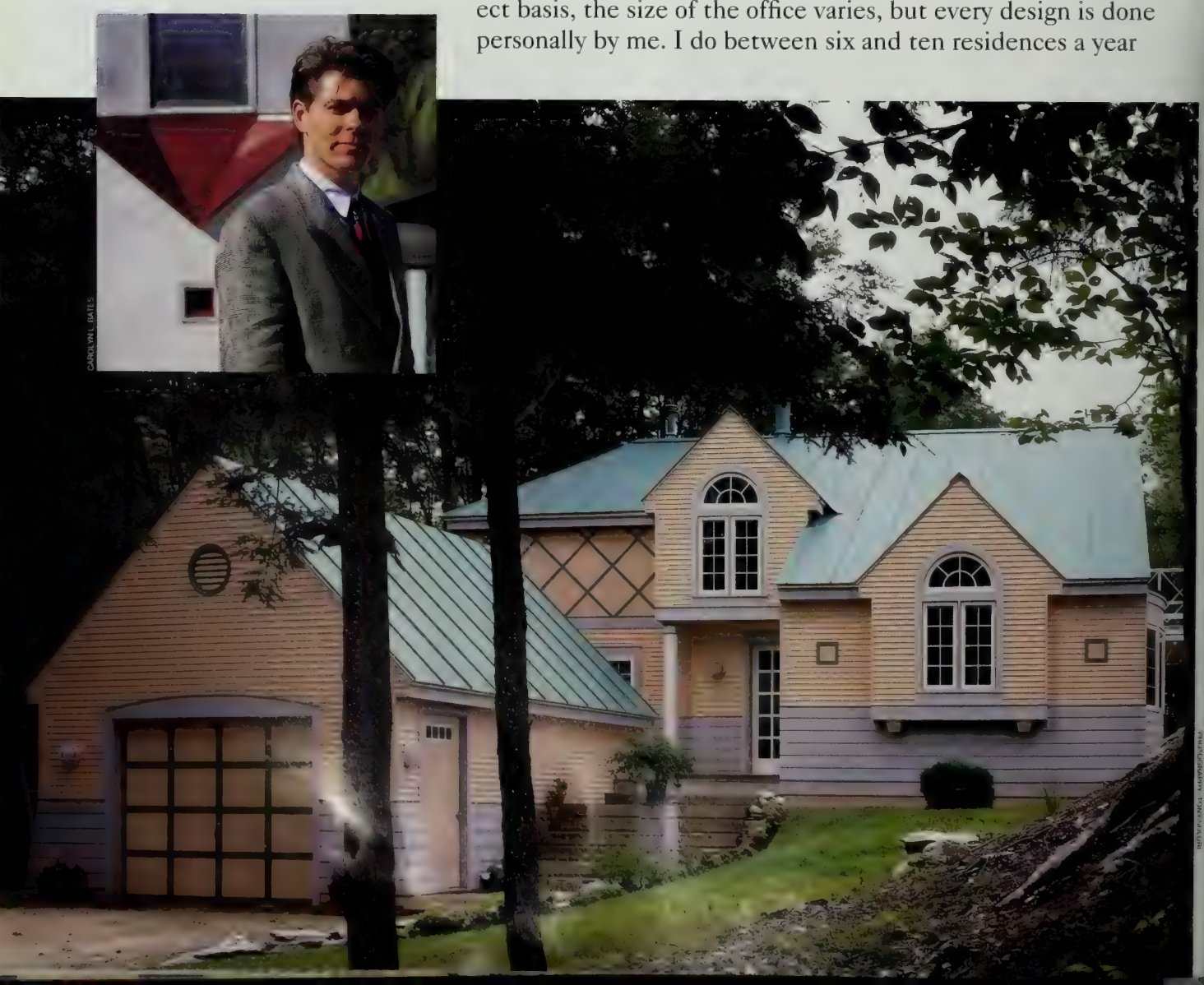
"It's a warm and inviting cottage," says David Coleman, who blended New England vernacular and classical traditions in the design of a clapboard house in a Vermont forest. "The house's front has a fairy-tale quality," he says. "It is intended to greet you with open arms. It's informal and playful and merges with the landscape."

DESIGN APPROACH

Recently I've been exploring the archaic expressions from which the classical language evolved as a means to develop a more simple, genuine and dynamic architecture, rich in suggestion but free of cliché. A building is a component of a larger fabric, so it has the opportunity to inspire its audience and enhance its immediate environment. This is where the creative process begins. Many of my projects incorporate geometric and organic forms—gables, pyramids, rotundas, vaults and serpentine partitions—while design elements vary, from glass doors and circular windows to monumental stairs, terraces and custom railings. Prominent materials include cedar siding, maple and cherry floors, Vermont marble and terra-cotta tile. Historically, I have been influenced by Alvar Aalto, Erik Gunnar Asplund, Carl Larsson and Aldo Rossi.

OFFICE INFORMATION

Because we assemble a team of consultants on a project-by-project basis, the size of the office varies, but every design is done personally by me. I do between six and ten residences a year



and will accept any project from furniture and lighting design to large residences. Depending on the job, I charge an hourly fee, a fixed fee or a percentage of the construction cost.

INTERIORS

Most interiors are designed in my office as an integral part of the process. If the client chooses an interior designer, we work closely with him or her to ensure a harmonious result.

BACKGROUND

David Coleman graduated with a bachelor of architecture degree from the Rhode Island School of Design and studied planning in Denmark. After working in the office of Michael Graves, Coleman set up his own firm in 1986 and has recently opened a branch office on Bainbridge Island, Washington. He is actively involved in community planning and has designed residential and commercial structures all over the country, particularly in Vermont. He has also done work in Denmark.

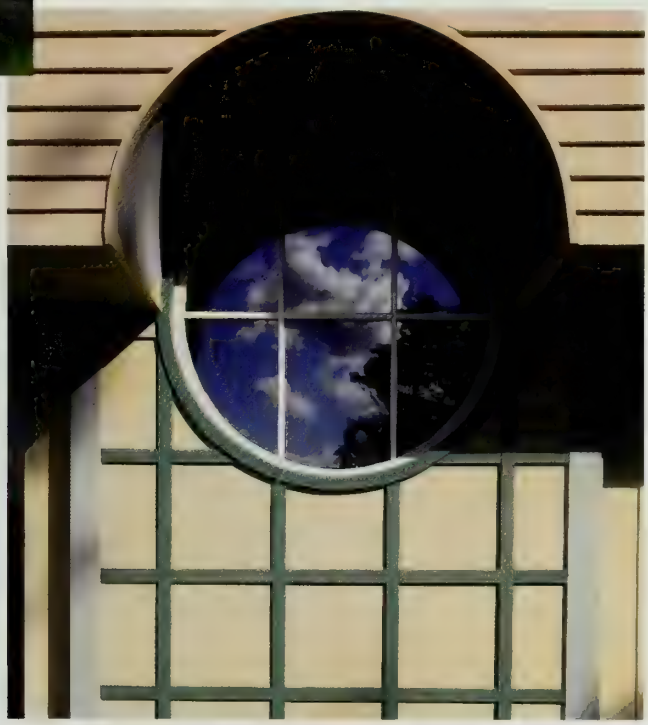


COURTESY DAVID COLEMAN



ABOVE: The elevation drawing of the house's entrance façade. LEFT: Overlooking a fern-filled lawn, the monumental west façade features a broad gabled roofline that addresses the scale of the mountains beyond. "The façade is formal, majestic: a crown on top of the series of natural terraces," notes Coleman. BOTTOM LEFT: Balcony doors open up the master bedroom, where vibrant colors on the beaded-board paneling and trim were inspired by Swedish artist Carl Larsson. BELOW: Cross-mullions merge the oculus—"the eye of the house"—with the grid of the wall. "I don't like adding elements indiscriminately, but I do like to work with elements abstracted from history," says Coleman.





STEVEN CONGER

The Aspen Design Group
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Aspen, CO 81611
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DESIGN APPROACH

My work is eclectic in the sense that I view each client and site as a unique constellation of opportunities, constraints, dreams and history. With this many variables, combined with an open attitude, each project takes on a life of its own and seems to dictate how it should be designed. In the process, the contribution of the client is an asset. Our buildings have a sculptural feel about them, and there is always a lot of natural light coming in from all directions. The space is usually complex, and the structural system is often expressed as one of the main design features. At the heart of many of our residences are large central spaces. Lately we've done a number of log buildings. The architects who have been most important to me are Greene and Greene—who happen to be my great-uncles—and contemporary Japanese architects Arata Isozaki, Kisho Kurokawa and Fumihiko Maki.



PHOTOGRAPHY BARRY F. NICHOLS



COURTESY THE ASPEN DESIGN GROUP

BELOW: Steven Conger's cedar-shingled design for an Aspen residence nestles into its setting between a flat meadow and a steep bank on Castle Creek. "The residents asked for small-scale spaces and a design that was innovative yet had traditional roots," says Conger. At right, above the entrance, is a viewing tower; at left is a studio with a reading tower above. RIGHT: The plan shows the basic L-shape of the residence and the position of the towers in the two wings.



OFFICE INFORMATION

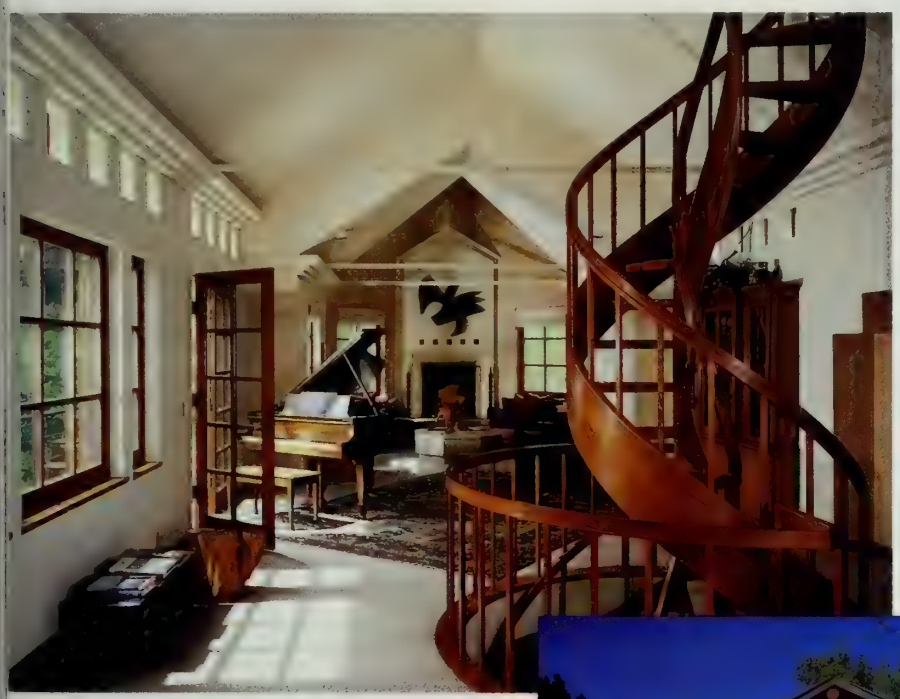
There are four architects in our office of fourteen people. We do about five houses each year. I am personally responsible for the design of each building, and I work closely with the project manager—who is involved through the entire process—and the client on the schematic and design development; the construction documents are done primarily by the project manager. We charge a percentage of the construction cost, a fixed fee or by the hour.

INTERIORS

We have an interior designer on staff, and I also do some of the interior design. If the client has a designer, we work with him or her in the same creative way that we do with the client.

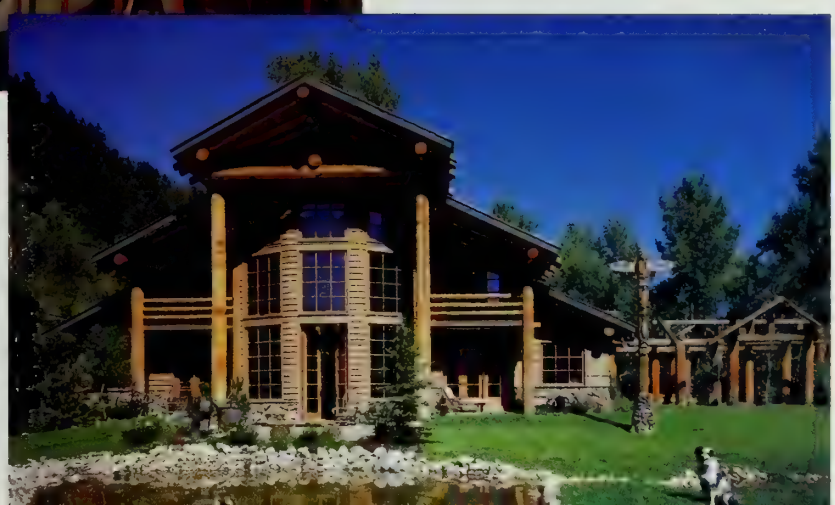
BACKGROUND

Steven Conger has a master of architecture degree from Yale. Since starting The Aspen Design Group in 1979, he has designed a number of residences and condominiums, mostly in Colorado, a commercial center in California and an inn in Santa Fe, New Mexico. In addition, Conger was chosen to take part in designing an international children's camp in Tbilisi in the Soviet Union.



LEFT: Inside the house, a peaked-ceiling living room features a double-helix stair of cherrywood that leads to the bedrooms, below, and viewing tower, above. "Despite the cold climate," he observes, "the residence uses very little heat."

BELOW: For a 35-acre site outside of Aspen, Conger designed a log structure with cedar siding. "The form of the residence builds up to the Great Hall," explains Conger, "the core of the house."



RICHARD DALRYMPLE

Pacific Associates Planners
Architects
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DESIGN APPROACH

Though my work is difficult to describe in visual terms, it is very diverse, ranging from a formal, high-style architecture to more casual. I am interested in creating emotional and experiential responses to particular situations. My approach to design is pluralistic. A design springs from the project's site, its users and its purpose; I constantly try to capitalize on opportunities presented by the site, climate and program. My desire is to give each project an individual personality based on its unique combination of requirements. Design elements have to do with views, ventilation, position in the landscape, perception of space and light, and emphasizing awareness of daily activities. The palette of materials is wide open and relates to budget, location and, most important, feeling. Materials I have used range from polished stones, bronze and gold leaf to plywood and drywall. I will use any material or aesthetic device that communicates the feeling I want to capture. My strongest influence was working under Tony Lumsden at Daniel Mann Johnson & Mendenhall.

BOTTOM: Given a request for a formal house for entertaining and the physical requirements of a tropical forest setting, Richard Dalrymple designed a contemporary residence for a couple in Singapore. "I wanted to achieve a sense of the beauty and ritual that are such an important part of life there," explains Dalrymple. Deep protective overhangs, black sandstone and white plaster distinguish the front façade. "The front door centers the major axis through the house," he says. BELOW: A music pavilion curves outward into a surrounding pool. "The sound of water is always present," notes the architect.



JIM MCHUGH



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OFFICE INFORMATION

In our San Diego office we have fourteen people; in Jakarta, fifty-seven. We accept as many residential projects as I can be actively involved in. I'm personally involved with each project, but I also work with other designers in the office. Our fees vary, depending on the client and the project.

INTERIORS

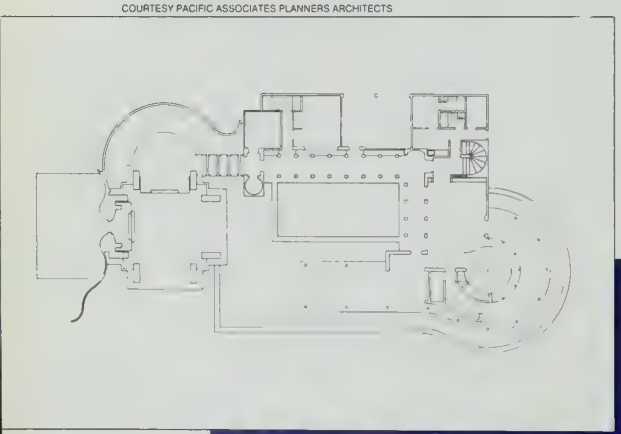
We do interior design ourselves but believe that a healthy collaboration with an outside designer can be wonderful. Architecture's finest merit is that it is not done by one person.

BACKGROUND

Richard Dalrymple received his bachelor of architecture degree from the California Polytechnic State University, San Luis Obispo. In 1980 he established his firm, Pacific Associates Planners Architects (PAPA), which also has an office in Jakarta, Indonesia. Dalrymple has completed residences in San Diego, Jakarta, Bali and Singapore, and is currently working on hotels in Indonesia and Malaysia, and a mixed-use project in San Diego. He has won local and state American Institute of Architects awards.



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ABOVE: "The stair creates a soft ascent to the bedrooms and more private areas of the house," explains Dalrymple. Contrasting with the horizontality of the house is the family wing's winding stairwell with a stainless-steel rail and small rectangular clerestory windows. LEFT: The plan shows the house's curvilinear spaces and their relationship to the surrounding pools. BELOW: "By far the most dramatic view of the residence is looking toward the living room from the central courtyard and pool," says Dalrymple. "It reveals the Oriental principles of positive and negative space, light and dark, the essence of water and the magic of lighting."





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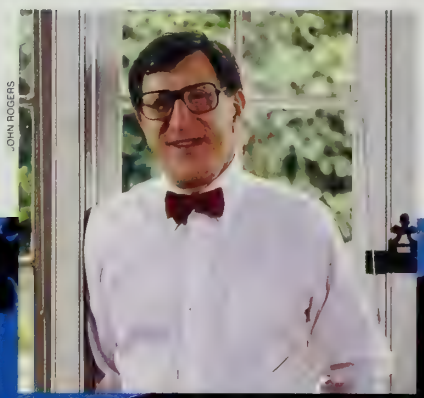
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TO THE TRADE

ARTHUR Q. DAVIS

335 Julia Street
New Orleans, LA 70130
(504) 566-0888

"I don't like buildings that are merely stylish. A good building will not only satisfy a client's immediate needs but will enhance the locale for ages to come," says Arthur Q. Davis. Three sets of French doors open to the courtyard of an early-19th-century Creole cottage renovated by Davis in New Orleans. The architect began restoring it in 1969 and later made it his home.



JOHN ROGERS

DESIGN APPROACH

We want our buildings to be honest, serious and functional. Above all, we strive to make buildings that are beautiful. Our designs are concerned with the interplay of forms, and we allow ourselves considerable freedom in the selection of materials, textures and colors. In most instances, we feel that the forms will grow out of the selection of the materials. Concrete, for example, has more plastic potential, while the use of steel dictates a rigid structure. We believe that regional architecture should include historical elements and a respect for the climate, the terrain and the surroundings. Walter Gropius influenced my analytical approach to building, and I also acknowledge Louis Sullivan and Frank Lloyd Wright for their use of space and juxtaposition of materials.

OFFICE INFORMATION

Six of the ten people in my office are registered architects. Each year we do two to five houses. I am involved in the conceptual design of each project, while the development of the design solu-

tion is delegated to a project architect who is responsible for the detailed planning. Depending on the size and complexity of the project, we charge a fee based on a percentage of the construction cost or on a multiplier of our direct personal expense.

INTERIORS

Although we develop the interior design for certain projects, we often coordinate our work with interior designers selected by the client.

BACKGROUND

After graduating from the architecture schools at Tulane and Harvard, Arthur Q. Davis worked in the office of Eero Saarinen before starting his own firm in 1947 in New Orleans. Over the last forty years, Davis has designed hotels, and public and government buildings around the world, as well as the Superdome in New Orleans. In addition to serving on various American Institute of Architects committees, Davis has won many local, regional and national AIA awards.

BELOW: In the low, rolling hills of Mississippi, Davis designed a country house for an Indian couple. The architect describes the design, with its timber and exposed wood structural elements, as "rustic contemporary." RIGHT: "A Jain temple doorway was incorporated into the structure as a focal element for the entrance façade," Davis points out. INSET The plan shows the residence's public and private wings, set at an angle to each other



COURTESY ARTHUR Q. DAVIS/JOHN ROLLO



CARL DAY

139 Ocean Avenue Extension
Santa Monica, CA 90402
(213) 454-0650



JEFF KATZ

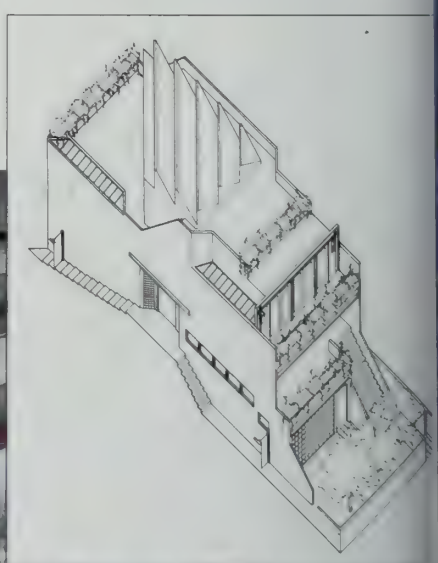
DESIGN APPROACH

My work is the product of a quest for a solution that is of the present and timeless. I try to create a clear, masterful solution by analyzing the needs and desires of the client, while balancing all the real and arbitrary forces. The final result is an exciting and sensitive oneness: All the details, elements, spaces and feelings of how the final building and gardens are designed relate to one idea. We prefer materials that have their own inner beauty and that will survive the effects of time, the elements and use. I have been influenced by the work of Mies van der Rohe, Le Corbusier and Luis Barragán, predominantly for their use of simplicity, light and elegance.

OFFICE INFORMATION

The size of our office varies from four to nine, and there are always enough architects to service the projects we undertake. We have handled twenty projects in one year, but the quantity we accept depends on the complexity and phase of the projects under way. I generate all conceptual designs and attend all the client meetings during the design development, as well as major

BELOW: On a canal in Venice, California, Carl Day designed a town house filled with light, space and views. Crisscrossing steel beams and catwalks of open decking expose the living room to the third floor; both are bathed in natural light. RIGHT: The axonometric drawing shows how the architect opened up the house within the narrow site.





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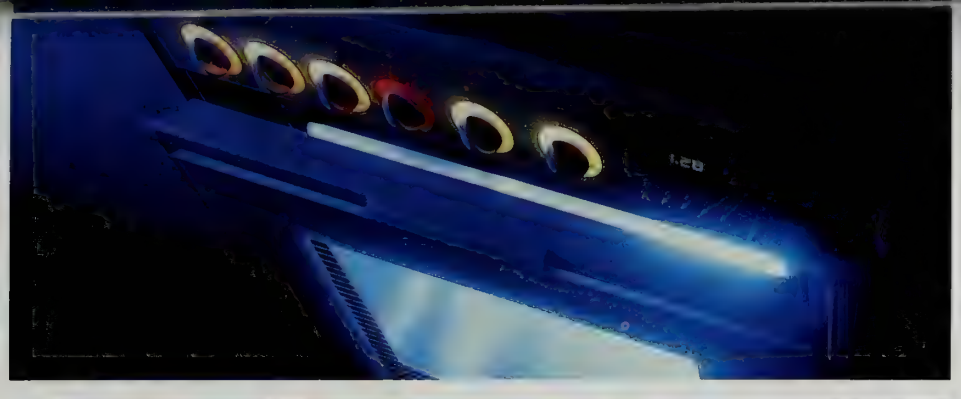
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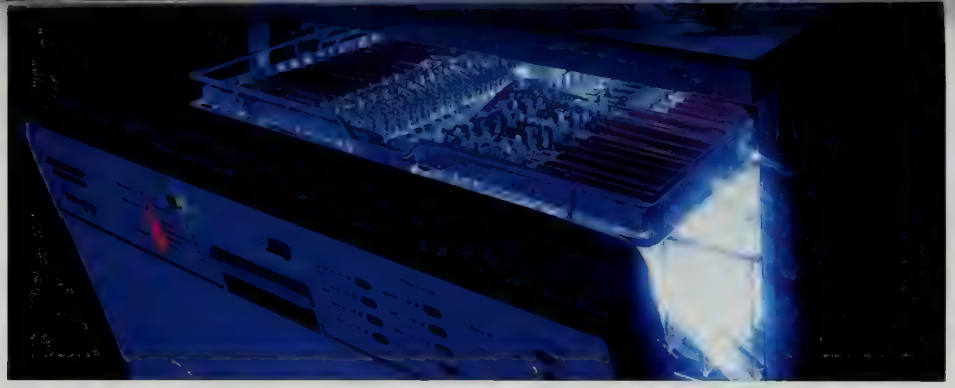
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BELOW: A spiral staircase ascends from the ground floor through the living room to the mezzanine and roof. BOTTOM: On the lower level of the double-height living room is a study.







ABOVE: Privacy is preserved by a low barrier and a glass-block wall, below, that screens the master bedroom from passersby. On the upper floors, French doors extending the entire width of the house, and a roof deck on top, provide panoramic vistas of the surroundings.

economic and quality-of-construction meetings with the client and/or contractors. Staff architects are phased into the project as it develops. For the conceptual design phase, we charge by the hour, and when the project's scope has been determined, we give a cost to prepare the construction documents and other services required to complete the project.

INTERIORS

We believe that interior design is as integral to the architecture as the structural, mechanical and landscape design aspects. When we find designers who specialize in interior architecture and share our beliefs, we are happy to have them as part of the team.

BACKGROUND

Carl Day received his bachelor of architecture degree from the University of Houston and later worked in Craig Ellwood's Los Angeles office. He began his firm in 1964 and has completed numerous residences and studios for a broad range of clients. He has won two American Institute of Architects awards.

RICHARD ENGLAND

26 Merchants Street
Valletta
Malta
356-330-171

DESIGN APPROACH

I describe my work as an architecture of regionalism that is also an expression of its time: a Mediterranean collection of abstract forms basking in the sun. In all my buildings I try to achieve an expression that is technologically progressive yet culturally conservative, in the sense that to conserve means to keep alive. The ultimate fulfillment of my architectural dream would be a building in which the floor is the earth, the walls are the wind and the ceiling is the sky. Since I attempt to evoke the essential qualities of the region and its heritage, the site always provides a springboard for my design process. Italian architect Gio Ponti's "total" approach to design and Mexican architect Luis Barragán's "less is more" philosophy have influenced my work.

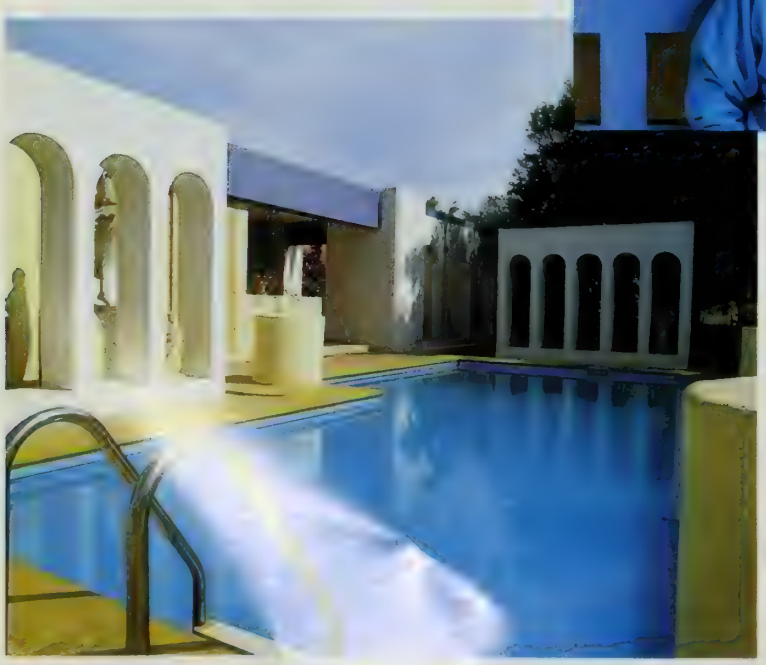
OFFICE INFORMATION

I accept an average of three to five residential projects a year. There are fifteen employees in my office, four of whom are architects. In most cases I personally oversee the design, but some of

BELOW: "The spaces are meant to be a poem," says Richard England, also a poet and a sculptor, describing the multifaceted garden he designed for his wife, Myriam, at their house on Malta. The pool, called the Waters of Reflection, "holds the amorphous zones of the garden together," England explains. BELOW RIGHT: Driftwood and an antique stone lion are displayed near an ikebana studio, which Myriam England uses as a private meditation space.



PHOTOGRAPHY SIMON BROWN





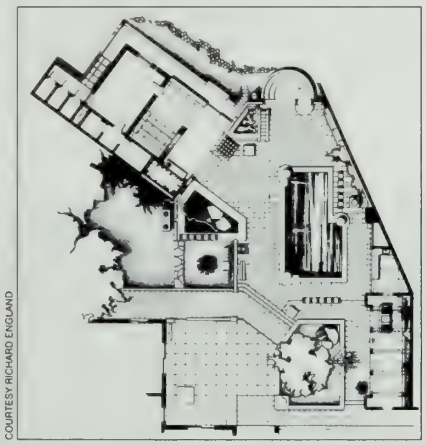
the other architects in the office often carry design responsibility. I charge according to the codes and fee structure customary in the country where the project is built.

INTERIORS

When possible, I design the interior myself.

BACKGROUND

Richard England has an architecture degree from the University of Malta and has studied at the polytechnic university of Milan, Italy. After working in the Milan firm of Gio Ponti, he opened his own Malta office in 1961. In addition to his residential work, England has completed many hotels and tourist projects on Malta, a number of banks and offices, and various projects in the Middle East. He maintains positions at several universities around the world and has won architecture awards in Malta and abroad.



COURTESY RICHARD ENGLAND



BELOW LEFT: At the far end of the pool is the curved Alcove of Tranquillity, "reminiscent of Malta's prehistoric temples that are scooped out of rock," notes England. BELOW: A freestanding arcade is next to the Memory Wall, left, which "represents a moment when it is difficult to tell whether the structure is in stages of completion or decay," points out England. LEFT: The plan shows the careful articulation of elements around the pool, right.



ARTHUR ERICKSON

1672 West First Avenue
Vancouver, B.C.
Canada V6J 1G1
(604) 737-9801

DESIGN APPROACH

My work is difficult to categorize—bold and lively, yet severe and ordered; well rooted to the ground plane, as if it had always belonged there. There is a close interplay between inside and out; the site sets the framework and defines a formal idea. I do not use any specific materials, other than glass in large openings. Concrete has played a large part, wood before that, and recently steel, although all materials have been used at all times. I have been influenced by Frank Lloyd Wright for his use of materials and his adaption to the site, Le Corbusier for his sculptural form and Louis Kahn for his clear geometry.

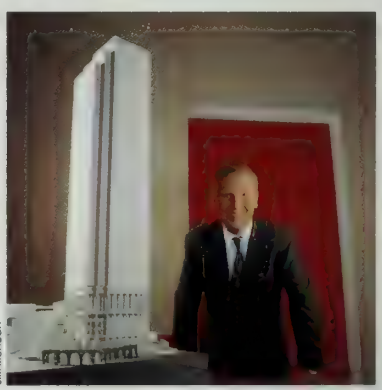
OFFICE INFORMATION

My office contains twenty to thirty people, and we accept a maximum of two residential projects each year. Our fees are based on a percentage of the construction cost. I personally supervise each project from start to finish and approve all work done by the staff.

BELOW: "The idea was to create a country house as a cluster of farm buildings, each with a different shape according to its function," says Arthur Erickson, who designed a contemporary Northwest-style house on Puget Sound of granite, cedar and glass. BELOW RIGHT: Stairs descend from the living room pavilion and portico to a circular outdoor seating area and fire pit. "The openness of the portico provides a transition between indoors and outdoors," he notes.



DICK BUSHER



JIM MCHUGH



DICK BUSHER

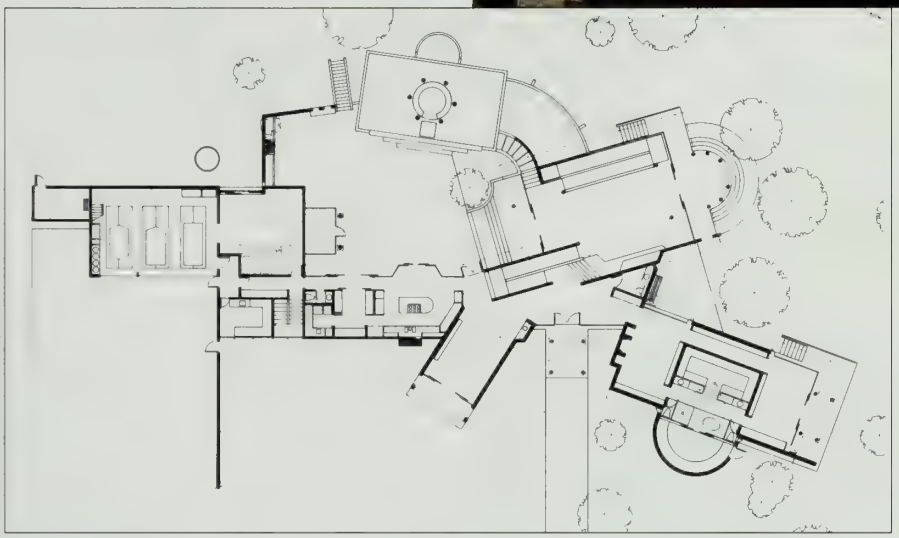


SIMON SCOTT



SIMON SCOTT

ABOVE: On a hillside near Vancouver, Erickson built a multilevel house with terraces that rest on the slope. The concrete columns anchor and add strength to the building. "My tendency is to respond strongly to rhythm but to build almost without detail, in the most elemental way," explains the architect. ABOVE RIGHT: The master bedroom, on the lowest level of the residence, opens out to the lake. RIGHT: The plan of the Puget Sound house shows the irregular configuration of spaces and pavilions.



COURTESY ARTHUR ERICKSON ARCHITECTS JAMES W. WALLACE

INTERIORS

I depend on my partner, interior designer Francisco Kripacz, for input on cabinetry, hardware, lighting, finishes and furniture. He has also been responsible for the design of original furniture for a number of our projects.

BACKGROUND

After graduating from McGill University in Montreal, Arthur Erickson was awarded scholarships to travel in Europe, the Middle East, Japan and Southeast Asia. Since establishing Erickson Massey in 1963 and then his present firm, Arthur Erickson Architects, in 1972, Erickson has done numerous large-scale projects, including the Canadian Chancery in Washington, D.C., a symphony hall in Toronto, the Simon Fraser University campus in British Columbia and Vancouver's Robson Square—government offices, a courthouse and an art gallery. He has won the Gold Medal for achievement in architecture from the Royal Architectural Institute of Canada, the Académie Française d'Architecture and the American Institute of Architects.

JOSEPH ESHERICK

Esherick Homsey Dodge and Davis
2789 Twenty-fifth Street
San Francisco, CA 94110
(415) 285-9193

DESIGN APPROACH

Generally, my aim is to do things that are in some way indescribable and uncategorizable. The work is carefully sited, with stimulating interiors, and is usually simple, straightforward and appropriate to its context and users. My approach has remained much the same over the years and can be summed up with one word: *listening*. I believe that the basic approach to any project should be careful and ongoing attention to the client's concerns. The final result then becomes a knowledgeable and empathic translation of those concerns and ideas. In one sense, there are no influences; in another, there are too many to name. The Austrian writer Robert Musil describes my dilemma eloquently: "I am convinced that personal accomplishment means a hardly perceptible alteration of the spiritual riches which one receives from others, and . . . I believe this is true not only of what one attributes to the great traditions but also of what one takes in with every breath."

OFFICE INFORMATION

In our firm of eighty-one people, there are thirty-six registered architects. We accept one or two residential projects a year. Our office works with a team approach, but when I accept a residence,



CHRISTOPHER IRION

The foothills of Mount Tamalpais provide the backdrop for a seaside residence in Stinson Beach, California, designed by Joseph Esherick. "The residents wanted something elegant, not just a beach cottage," says the architect. "This is a highly saline atmosphere, and so you work with it." The weathered-cedar house has large sliding glass doors that open to a terrace and provide views of the beach and the mountains.



PHOTOGRAPHY JOHN WILLIAMS



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I assume the main responsibility for the design. We work on a fixed-sum basis until the project is clearly defined, and then on a fixed fee for a given scope of work.

INTERIORS

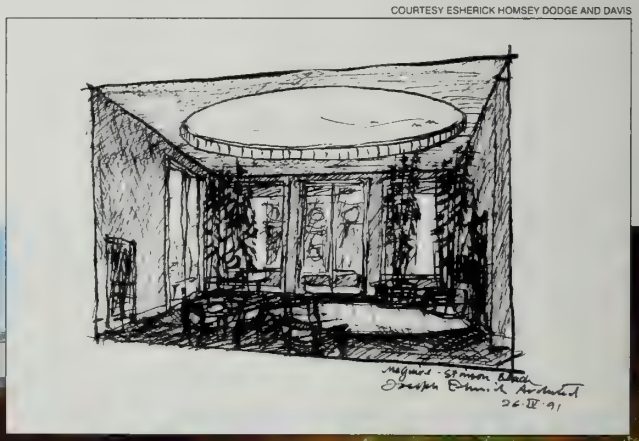
We have both employed interior designers and designed interiors ourselves on various projects. We have also worked extremely closely with designers selected by clients.

BACKGROUND

Joseph Esherick holds a bachelor of architecture degree from the University of Pennsylvania and set up his own firm in 1946, which is now called Esherick Homsey Dodge and Davis. In addition to his residential work, Esherick has designed a variety of buildings, among them the Monterey Bay Aquarium, schools, rapid transit stations, libraries and a general store and restaurant at Sea Ranch, California. He and his firm have won numerous American Institute of Architects awards for residential and institutional projects. Esherick received the AIA Gold Medal in 1989.

BELOW: The brick-floored entrance court, or "oculus," features a 16-foot-diameter circular opening to the sky. Like the house's exterior, the walls are of weathered cedar. Opening from the front court, the entrance door, center, incorporates a pair of antique Japanese temple doors. RIGHT: The architect's rendering of the entrance court.

COURTESY ESHERICK HOMSEY DODGE AND DAVIS





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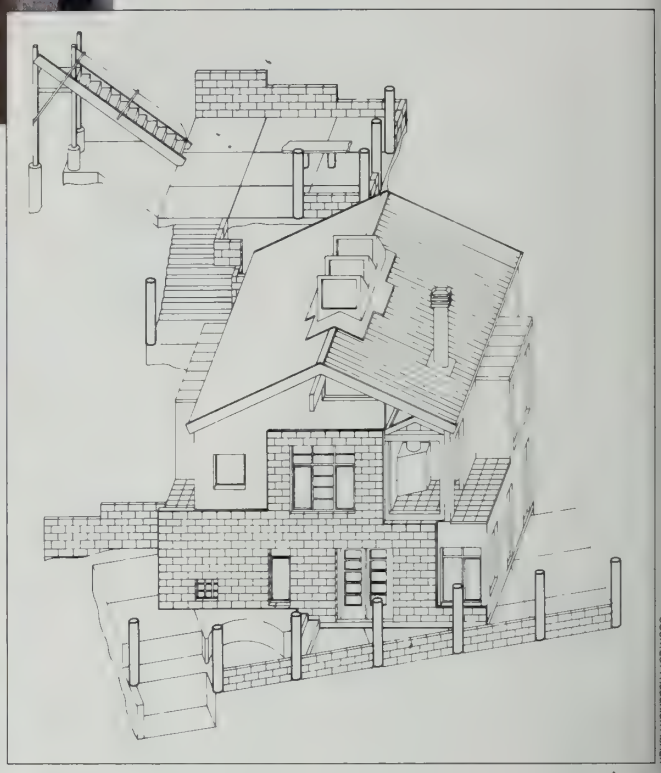
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PHOTOGRAPH: TIM STREET-PORTER



COURTESY FREDERICK FISHER

FREDERICK FISHER

2048 Broadway
Santa Monica, CA 90404
(213) 828-3663

ABOVE: "The studio-house is set on a precarious site with panoramic views," says Frederick Fisher of the Hollywood retreat he designed for a producer. Concrete columns frame vistas and add to the effect of an architectural relic in the landscape. ABOVE RIGHT: A perspective drawing "gives the impression of a ruin, with the new structure added ad hoc," points out Fisher

DESIGN APPROACH

I consider my architecture through the issues of metaphor, memory, emotion, context and habitation. The facets of content are developed with intuition and ambiguity into a visceral experience layered with meanings. The visual character of my work varies with respect to its context. In situations of dominant landscape, I tend to apply a simple form such as a cylinder, wedge or prism in a figure/ground composition with the landscape. Idiosyncratic adjustments make these forms habitable. Within an urban neighborhood fabric, indigenous building forms, particularly roofs, are blended with more abstract elements into heterogeneous assemblages. The palette of materials and elements changes between settings and through time. The interior spaces in any case are characterized by open-plan rooms, suffused in natural light and framed with exposed structural material. I have been influenced by Frank Gehry for his directing architecture toward art and by Robert Venturi for writing *Complexity and Contradiction in Architecture*.

OFFICE INFORMATION

I employ five architects in an office of eleven people. Each year I accept two or three residential projects, with a minimum construction cost of $500,000. While I oversee every project, one of two associates manages the work and reports to me. Our fees depend on the nature of the project.

INTERIORS

We have worked in various ways on interiors, including collaborations with artists, furniture designers and interior designers, and have done our own interior design in-house.

BACKGROUND

Frederick Fisher holds a master of architecture degree from UCLA. Before setting up his own firm in 1980, he worked in the Los Angeles office of Frank Gehry. Fisher has designed contemporary art galleries in both Los Angeles and New York and a number of residences on the West Coast. At present he has projects in Japan and France and is the chairman of environmental design at the Otis Art Institute of Parsons School of Design in Los Angeles.





LEFT: The Hollywood house's living room fireplace and an exterior porch are contained in what Fisher calls a "box" in the southeast corner. "Varied materials and shapes counterpoint the cityscapes," notes the architect, describing the concrete-block wall, galvanized-steel flue and column, fir framing and tile fireplace. ABOVE: Glass blocks and a steel column form part of a wall between the bath and bedroom. "I've always admired the collages of Kurt Schwitters, and I feel that architecture is also a collage—of doors, windows and other elements," Fisher explains.

FLORIAN • WIERZBOWSKI

+32 North Clark Street
Chicago, IL 60610
(312) 670-2081

The partners of Florian-Wierzbowski (from left, Stephen Wierzbowski, William Worn and Paul Florian) renovated a small duplex in Chicago for Florian that reflects the influences of deconstructivism, 1950s modernism, de Stijl and Russian Constructivism. "The 'shifted' red plane links each area of the apartment and supports a sleeping loft," explains Florian. At right, an arcade effect is created by regularly repeated doorways along the wall. "The furniture was chosen to be compatible with the design," notes Florian.



RUSSELL INGRAM

DESIGN APPROACH

Stylistic plurality is the key to our work. Like the architects of the early 1900s, we believe that no single style is intrinsically better than any other; the requirements of the client and project come first. Our work is therefore diverse: contemporary, ancient, modern, Neoclassical, Tudor. Each project has a twist that makes it our own. Architecture is a collaborative art between the owner, the builder and the architect; no single aspect of the design and building process is more important than any other. Residential design is portraiture. By listening and observing, we can create architecture that translates our clients' lives into settings that are meaningful. Many architects, from Claude-Nicolas Ledoux to Theo Van Doesburg to Louis Kahn to Rudolf Schindler, have influenced various facets of our designs.

OFFICE INFORMATION

We have seven architects in our office of eleven people and accept five to seven residential projects each year. All three design principals work with the project architects on initiating

PHOTOGRAPHY: WAYNE CABLE

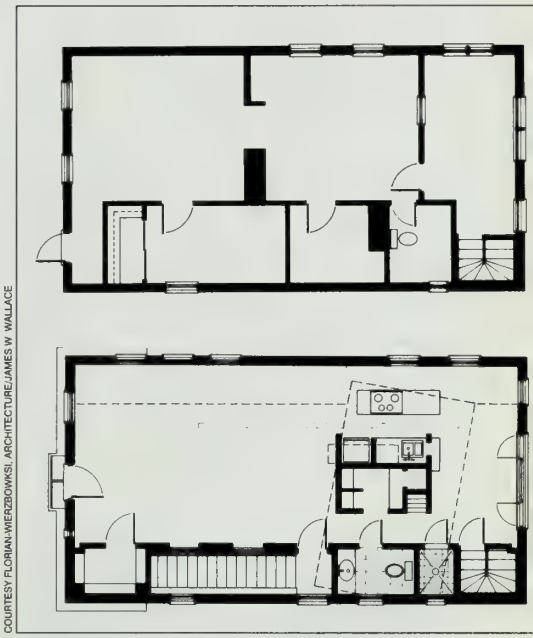
the project and review all work done by the staff and consultants. We charge a single stipulated sum or by the hour, depending on the project.

INTERIORS

The principals personally create interiors with the assistance of our interior design staff, though we have also collaborated with interior designers selected by the client.

BACKGROUND

The architectural firm of Florian-Wierzbowski is composed of three principals: Paul Florian, Stephen Wierzbowski and William Worn. All have master of architecture degrees from the University of Illinois and worked in major corporate firms in the Chicago area, including Skidmore, Owings & Merrill and Holabird & Root, before establishing their own firm in 1983. Florian-Wierzbowski has designed residences and done renovations in Ohio, Arizona, Dallas and Illinois. The firm has won several Chicago-chapter American Institute of Architects awards and is involved in architecture committees in Chicago.



COURTESY FLORIAN-WIERZBOWKSI, ARCHITECTURE/JAMES W. WALLACE

ABOVE: The Before and After plans show that the apartment was originally divided into three main rooms. Dotted lines indicate the large rectangular red plane set on angle to the white box that encloses the kitchen, a closet, the laundry area and a stair to the loft. BELOW LEFT: "In the kitchen, colored planes intersect the central white volume," says Florian. BELOW RIGHT: The breakfast area with kitchen counter.





FRANK O. GEHRY

1520-B Cloverfield Boulevard
Santa Monica, CA 90404
(213) 828-6088

BELOW RIGHT: "I try to realize my clients' fantasies—to create an architectural form specifically for them," Frank O. Gehry says. His drawing is of a residence in Beverly Hills, for an artist and her family. The design was "for the top floor of an apartment, which was removed and replaced by a penthouse built in the tradition of the Parthenon." BELOW LEFT: Gehry's exploration of materials led to a line of corrugated cardboard furniture. "My favorite is probably the big Grandpa chair," he says. "It feels like home."



JIM MCHUGH



WAYNE ROWE

DESIGN APPROACH

I like the immediacy of painting, and I am interested in the way in which the expressive and compositional attitudes of painting might be developed in a building. That's what first led me to explore opening up the structure and developing buildings that look like they just happened. I work from drawings and models, much like a sculptor cutting into the stone, looking for the image. I try to take a client's program, reevaluate it in terms of what kind of expression is appropriate and then reorder the priorities. I take great pleasure in being able to get the work to function in conventional terms and to have a certain visual character. One of my greatest discoveries was the Romanesque cathedrals, which are so muscular and unadorned, but I use art as my major means of inspiration, and I look for new ways to approach my work.

OFFICE INFORMATION

There are currently thirty-four architects and a total staff of forty-two working in my office. We do houses only under exceptional



COURTESY FRANK O. GEHRY

circumstances, such as for a client for whom we're already doing a large project. I oversee all design, and a project architect is assigned to each job and handles its day-to-day running. We charge by a percentage of the construction cost.

INTERIORS

I design furniture myself, and we have interior designers on staff. We have also worked with interior designers chosen by our clients.

BACKGROUND

Frank O. Gehry received a bachelor of architecture degree from the University of Southern California and did graduate work in city planning at Harvard. He worked for André Rémondet in Paris and for Victor Gruen and Pereira and Luckman in Los Angeles before beginning his own firm in 1962. Gehry has won national, regional and local awards from the American Institute of Architects. He is a recipient of the Arnold W. Brunner Memorial Prize in Architecture and the 1989 Pritzker Architecture Prize. Gehry is currently designing the American Center in Paris and doing several projects with Disney Development Company, including one for Euro Disney outside Paris.

As a wedding gift for actress Sally Kellerman and film executive Jonathan Krane, Gehry designed a renovation and additions for their Los Angeles hillside house. LEFT: The south view of the addition. At ground level is a family room; above, the master bedroom. BELOW: The addition with the third-floor roof deck, where it joins the original house. "The changes I made maximize views while maintaining privacy," says Gehry.



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PHOTOGRAPHY NORMAN MCGRATH

WILLIAM B. GLECKMAN

310 East Sixty-ninth Street
New York, NY 10021
(212) 734-1500

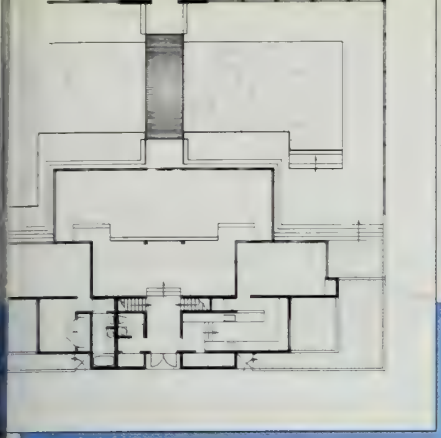
"The design arose from the desire to capture the freedom and light of the Sagaponack shore and fields in a carefree, maintenance-free enclosure," says William B. Gleckman of a house he designed for himself on Long Island. Sliding glass doors open the entire first floor to the concrete steps and pool surround that establish the rear terrace as an outdoor living room. "The stainless steel was chosen for its aesthetic quality—it changes surprisingly with the light—while bearing kinship to the metal-roofed barns in the area."

DESIGN APPROACH

Making full use of the idiosyncrasies of materials, my work displays a simplicity and elegance of form. I use materials purely and appropriately for the intended purpose; I eliminate the unnecessary and arbitrary without losing the capricious. I keep an open mind, free from literary, metaphysical and herd restraints. By listening to a client's needs, I am able to design a house for him or her, not for myself. To achieve the greatest efficiency and economy of means, I integrate the structural, comfort and environmental requirements into a cohesive whole. Roofs, bases, openings and projections are elements that figure prominently in my designs; glass, metal and wood are often-used materials. The architecture of Frank Lloyd Wright, Alvar Aalto and Zachariah Allen has influenced my work.

OFFICE INFORMATION

The size of my office varies from two to four people, and I accept a maximum of six houses a year. I personally handle all dealings



COURTESY WILLIAM B. GLECKMAN, ARCHITECT/JOHN ROLLO



with the client, from the initial meeting through design and construction. My fees are based on a percentage of construction cost, a stipulated lump sum or by the hour.

INTERIORS

I have never worked with an interior designer. I look for clients who have strong tastes and welcome their input with regard to the interior.

BACKGROUND

William B. Gleckman has a bachelor of architecture from MIT and did postgraduate work at the Federal Institute of Technology in Zurich. Before starting his own firm in 1966, Gleckman worked for several firms in Switzerland and New York. He has designed many houses, among them the residence of the Italian ambassador to the United Nations and the consulate of the Soviet Union in New York. For his residences, Gleckman has won several New York–chapter American Institute of Architects awards.

ABOVE: "The arched bridge over the pool continues the axial procession from the entrance to the ocean," says Gleckman. "The wraparound U-shaped pool was inspired by a ninth-century building in Bukhara," he explains. "At times the roof can blend in and almost be undifferentiated from the sky." TOP LEFT: The first-floor plan shows the symmetrical arrangement of the rooms.

PETER L. GLUCK

19 Union Square West
New York, NY 10003
(212) 255-1876

DESIGN APPROACH

Our design is an attempt to create specific solutions to the many dilemmas posed by the needs of our clients. We attempt to make buildings that work on many levels and that are inclusive and accommodating rather than exclusive and idiosyncratic. We want to design buildings that provide a good fit with their contexts. Often the context is specific to a particular region or even to a specific set of neighbors. Our assumption is that "context" goes beyond any one style in the built environment. Modernism—which attempts to integrate or to identify formal architectural elements—is an equally determining context.

OFFICE INFORMATION

There are between ten and fifteen architects in the office, who design between three and five residences a year. The relatively small office size allows me to be personally involved at every level with each project. We use computers for three-dimensional modeling, drawings and cost control, which serves to minimize sur-

"Everybody likes modern architecture," says Peter Gluck (below right, at a house he designed in Westchester County, New York). "They just don't like the way it looks." BELOW: Two personalities—traditional and modern—define a Massachusetts residence on the Sudbury River. A side view reveals the transition between the Early American–style architecture of New England and the modernist rear façade. The traditional sloping roof also serves as protection from north winds. BOTTOM: Expanses of glass, a screen wall and steel chimneys contribute to the contemporary look of the house's rear façade.







prise when the project is ultimately built. Our fees depend on the complexity of the project and are usually based on a percentage of the construction cost.

INTERIORS

We much prefer to do the interior design. However, we feel the design can be accomplished by other professionals who are sympathetic to the project's overall objectives.

BACKGROUND

Peter L. Gluck received a master of architecture degree from Yale, where he is currently an adjunct professor. He started his own firm in 1970 and has practiced in Japan. Gluck has designed schools, hotels and medical and religious buildings, as well as many residences. He has also received three American Institute of Architects awards.

BELOW: For his own weekend residence, Gluck added a complementary modern extension to a 150-year-old traditional farmhouse in Olivebridge, New York. The cutaway side elevation of the new structure basically conforms to the style of the original house yet reflects the personal aesthetic of the architect. INSET, BELOW LEFT: Gluck's axonometric drawing. INSET BELOW: In the master bedroom, a stairway leads to a deck that appears to be suspended in space.

COURTESY PETER L. GLUCK AND PARTNERS, ARCHITECTS/PHOTORAMA







PHOTOGRAPHY STEVEN BROOKE



ALEXANDER C. GORLIN

380 Lafayette Street
New York, NY 10003
(212) 228-9000

TOP RIGHT: Exploring the relationship between classicism and modernism, Alexander Gorlin designed Villa Jovis in Jupiter, Florida "The outdoor portico, which rises above the lower pavilions and extends the living room, emphasizes the conceptual unity between indoors and outdoors," he says. ABOVE RIGHT: The lagoon-facing elevation underscores the varying roof heights and the modernized classical elements.

DESIGN APPROACH

I describe my work as modern Neoclassical: a synthesis of classical themes and modern lines. My attention to proportion and detail creates an intimate monumentality—grand, yet domestic in scale. A dramatic procession leads one through the house in an architectural promenade. Spaces unfold, the house opens up to the surrounding landscape, and pavilionlike structures give a joyful feeling. A close relationship to the outdoors is achieved with pergolas, loggias, porticoes, porches, courts and colonnades. I prefer to use natural materials, such as hand-troweled stucco, wood shingles, stone, brick and ornamental metal. I admire Andrea Palladio's work for his careful proportion and massing, Frank Lloyd Wright's for its closeness to the landscape and Le Corbusier's for his modern interpretation of classicism.

OFFICE INFORMATION

My office has seven architects and two staff members. We do five residences a year and some smaller renovation work. I personally design and supervise each project, especially the construction, though one or two architects are assigned to develop

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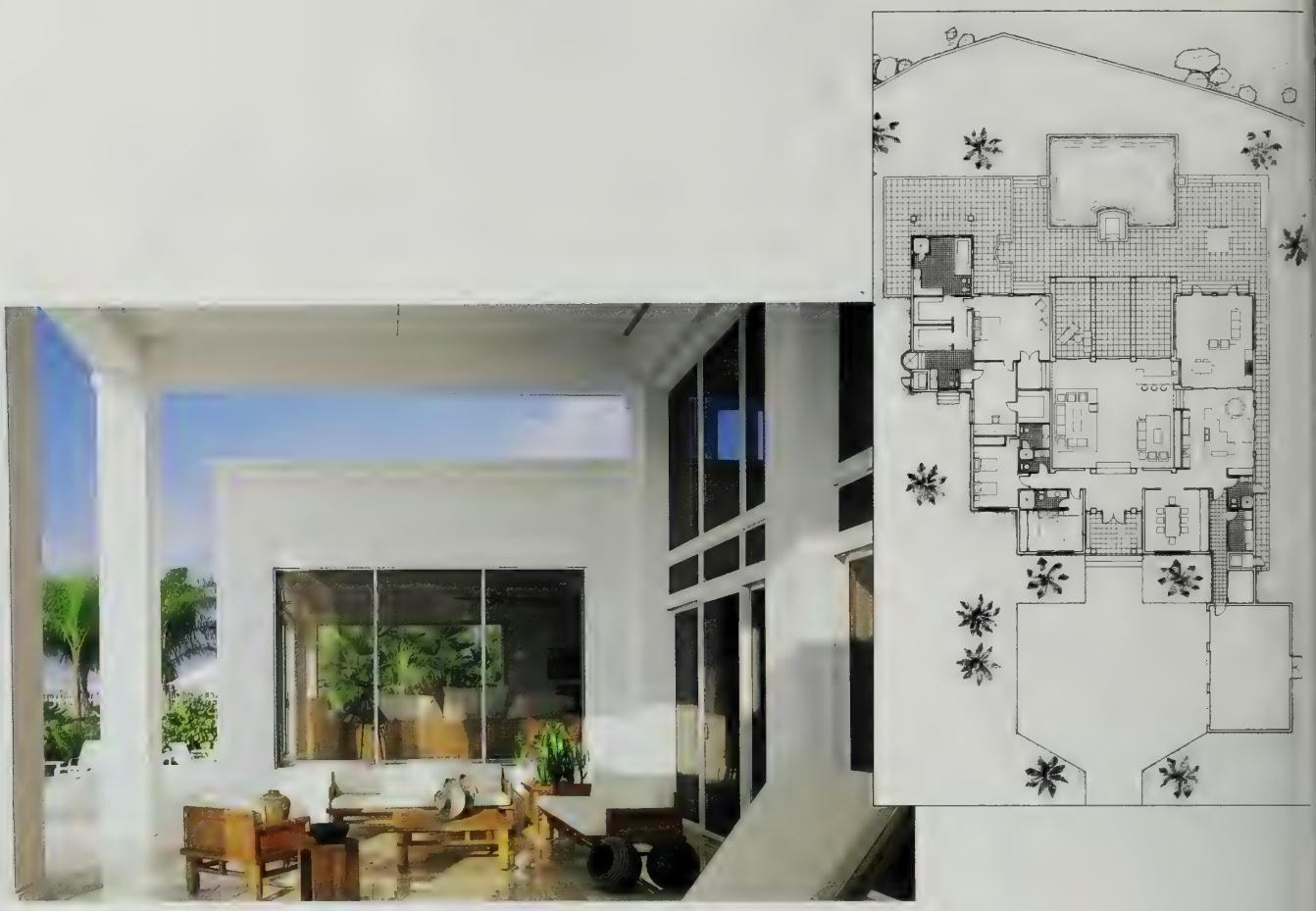
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ABOVE LEFT: Changes in scale and spatial play—"such as the way the blue of the sky is captured between the two volumes," Gorlin points out—recall modernist ideals, while the grand portico, supported by simplified Ionic columns, is inspired by classicism. ABOVE RIGHT: The plan shows the relationship of the interlocking pavilions and terraces to the central living room.

the drawings and handle administrative work. Our fee is based on a percentage of construction cost, or we charge a fixed fee.

INTERIORS

I do interior design and consider it to be an important part of the project's total concept. I am, however, pleased to work with a designer chosen by the client.

BACKGROUND

Alexander C. Gorlin received a bachelor of architecture degree from The Cooper Union and a master's from Yale, where he continues to teach. He has worked in the offices of Richard Meier, I. M. Pei and Kohn Pedersen Fox and won a Rome Prize Fellowship to the American Academy in Rome. Gorlin established his firm in 1986 and has designed residences, renovated Manhattan apartments and completed an office building. He has won an award from the New York Society of Architects and other honors.



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MICHAEL GRAVES

341 Nassau Street
Princeton, NJ 08540
(609) 924-6409

DESIGN APPROACH

The character of our buildings is as diverse as the institutions or individuals they house and the surroundings in which they are located. I am interested in fitting each design into its geographical and cultural context, while my equally strong interest in what I have called a "figurative architecture" allows common compositional strategies. I believe that people make natural associations with form, color, and the composition of elements, while decoration and detailing help communicate a building's purpose and spirit. The traditional language of architecture, which has endured for thousands of years, should be included in the designer's palette along with the lessons of modernism. This attitude is important in designing houses, where I strive to make a series of rooms that allow us to feel oriented. The elements of classical architecture are a primary source of inspiration, from Hadrian's Villa to the work of Ledoux and Schinkel, and lately I have become interested in Josef Hoffmann and the Wiener Werkstätte.

BELOW: A blend of modern and classical sources, the hillside New Jersey residence that Michael Graves designed in 1977 is referred to as the Keystone House. The front entrance appears like a "gate pulled forward and parted as if the keystone were removed," he says. BELOW RIGHT: Gridded fenestration and a low, arched window open the house to a garden.

OFFICE INFORMATION

I employ a staff of eighty-three, which includes forty-five architects, as well as interior, industrial and graphic designers. The



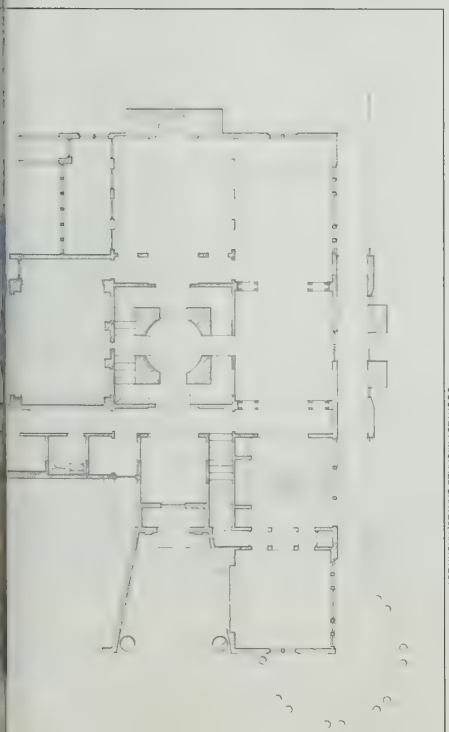


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ABOVE RIGHT: At the side entrance, "corner windows make a 'gate' to the house," says Graves, "and splayed walls focus on the entrance." ABOVE LEFT: At the center of the house, Graves created a "stair column"—a circular double-height space. It forms the central hall, which leads to the living room and to a stairway that wraps around it. BELOW: The first-floor plan.



COURTESY MICHAEL GRAVES, ARCHITECT

number of residences we do varies; currently we have six in the United States and Europe. I am the principal designer of every project and remain personally involved throughout. I am assisted by a project team, led by an associate, that is assembled to match the needs of the client and project. Our fees for residential projects are usually based on a percentage of the construction cost.

INTERIORS

We typically design our projects' interiors. We also have a products division that specializes in furniture, lighting, and floor- and wallcoverings, as well as tabletop items and accessories.

BACKGROUND

Michael Graves received a bachelor of science degree in architecture from the University of Cincinnati and a master of architecture from Harvard, and served as a fellow at the American Academy in Rome. Since establishing his firm in 1964, Graves has designed public buildings, such as The Humana Building in Louisville, Kentucky; hotels, most recently the Swan and the Dolphin at Walt Disney World in Florida; museums; and residences. He has won eight American Institute of Architects Honor Awards, the 1980 Arnold W. Brunner Memorial Prize and over thirty New Jersey Society of Architects awards.



STEVE ROSENTHAL

CAROL FATTA

GRAHAM GUND

47 Thorndike Street
Cambridge, MA 02141
(617) 577-9600

In a pastoral setting in central Massachusetts stands a shingled contemporary farmhouse designed by Graham Gund. "What works in an open landscape is a cluster of shapes against the hills and open fields," says Gund. The shorter tower contains a study, while the taller tower behind it rises from a central [illegible] and simple and traditional materials in [illegible] the concept of a stable," explains [illegible]

DESIGN APPROACH

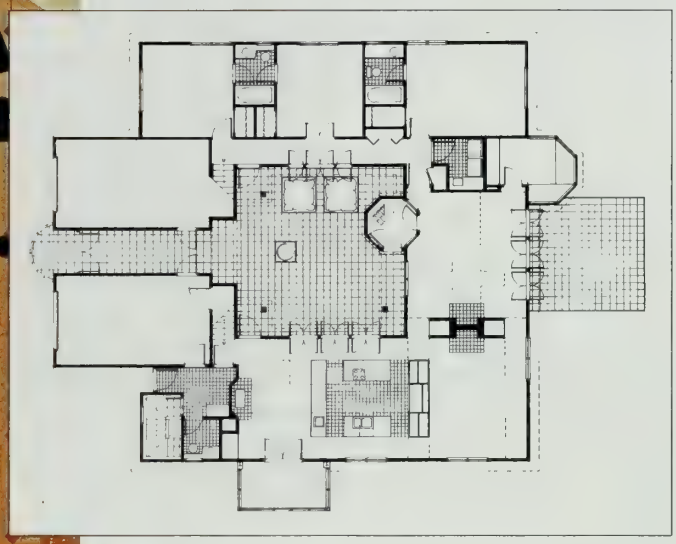
Our buildings are highly personal statements, some traditional, others spirited and lyrical. Each design reflects a fresh approach that respects and reinterprets the historical tradition and context. We approach design in a very intuitive and metaphorical way, like planting a garden: We study the soil, the sun, the water and the existing plants before conceiving a design that is well suited to the conditions. Although our projects are as individual as the people, places and needs particular to each job, towers, lofty "aeries," clapboard and shingle are elements and materials that we frequently explore.

OFFICE INFORMATION

In our office we have thirty architects and ten additional supporting staff. We design about three to five residential projects each year. From each project's conception to the color of roof tiles, I am personally involved on a daily basis. Depending on the schedule [illegible]nd scope of the work, the client and I agree on a flat fee.



WARREN JAGGER



COURTESY GRAHAM GUND ARCHITECTS

ABOVE: The floor plan of the Massachusetts farmhouse shows the organization of the structure around a central courtyard. ABOVE LEFT: In Boston, Gund converted a 1905 Beacon Hill ballroom into a contemporary town house. "The intent was to transform the existing two-story grand ballroom into smaller, more intimate areas without losing the monumentality and sense of space," he says. The double-height living room is bounded by two freestanding "toast walls," so called because of their shape and color.

INTERIORS

We consider the interior design of a project integral to the architecture. Most often we design the interiors ourselves, but we are perfectly amenable to working closely with a client's interior designer.

BACKGROUND

Graham Gund received a master of architecture degree and a master's in urban design from Harvard and established his firm in 1971. In addition to numerous residences in the Northeast, Gund has designed condominiums, a village common, a library and a performing arts center. He has won several American Institute of Architects awards and is actively involved in arts and architecture committees in Boston and Washington, D.C.



RICHARD BRYANT



RICHARD BRYANT

ABOVE: "We wanted to keep the ethic of the barn, the purity of the object," says Charles Gwathmey, right, of Gwathmey Siegel & Associates. He and Robert Siegel, left, renovated an 18th-century Pennsylvania barn, dismantled and relocated to East Hampton, for filmmaker Steven Spielberg.



GEORGE OBREMSKI

GWATHMEY SIEGEL

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New York, NY 10018
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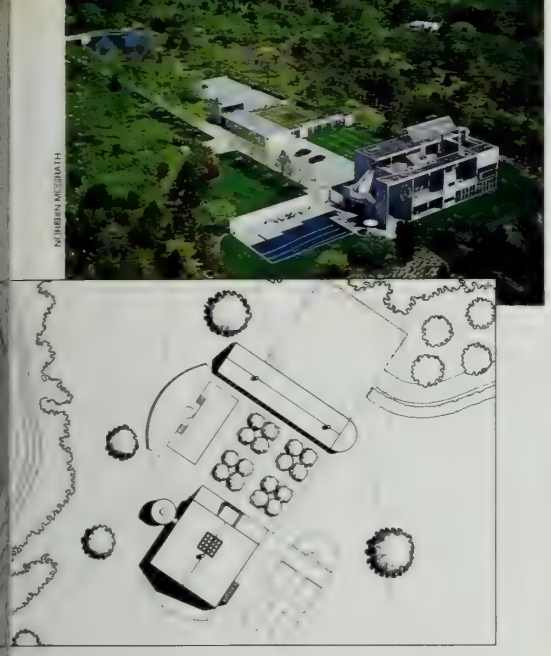
ABOVE LEFT: "The existing structural frame and roof of the barn remain visible," points out Gwathmey. "They act as a counterpoint to the new elements—such as the large freestanding central fireplace—that are rendered in stucco."

DESIGN APPROACH

Our work combines Cubist modernist roots, articulated through geometric forms and spaces. Selection of materials is an essential and integrated process that supports the ideas embodied in the architecture; we have no fixed or predetermined palette. Initially, we evaluate the factual information—site, client's program and budget—before clarifying the design aspirations. Synthesizing and interpreting these ideas, we develop a working design concept, which becomes the basis of an ongoing critical dialogue with the client. In different ways, we admire the work of Le Corbusier, Louis Kahn and Tadao Ando.

OFFICE INFORMATION

Among our office of sixty people are ten associates, twenty-five architects, and draftspeople. For each project—we accept three to five residences a year—an associate and a project architect work with one of the two design principals. Content, not size, is the determinant in accepting projects. Our criteria are based



ABOVE: *"The site plan," says Gwathmey of the Spielberg residence, "reflects the strategies structured around the sequential, perceptual and physical passages—through the gatehouse, the courtyard and finally through the house."*



on a client's understanding of the reality of a budget and programmatic needs. The fee is based on a percentage of construction cost, including cabinetwork, furniture and furnishings.

INTERIORS

In the modern tradition, we design the interiors. There is no separation between the exterior and interior, conceptually, perceptually or actually.

BACKGROUND

Charles Gwathmey received a master of architecture degree from Yale; Robert Siegel has a bachelor of architecture from Pratt Institute and a master's from Harvard. Both architects worked in the office of Edward Larrabee Barnes before beginning their own firm in 1968. Their projects include the addition to and renovation of the Guggenheim Museum in New York City, buildings at such colleges and universities as Cornell, Columbia, Princeton, Dartmouth and Oberlin, the renovation of the International Design Center in New York, and fifty private residences. Gwathmey Siegel & Associates Architects has won, among numerous design awards, five American Institute of Architects Honor Awards, the New York–chapter AIA Medal of Honor and a Lifetime Achievement Award from the New York Society of Architects.

TOP LEFT: In the Hamptons, Gwathmey Siegel & Associates designed a house for François de Menil that possesses the geometric qualities often associated with the firm. The aerial view reveals the layered architectural sequences from the main house to the front entrance wall. ABOVE: At the pool terrace, the architects arranged the sequence of structural sections to correspond to the house's four internal zones—from left to right, greenhouse, circulation, living areas and sunscreen.

STEVEN F. HAAS

8 Seekonk Cross Road
Great Barrington, MA 01230
(413) 528-0625

DESIGN APPROACH

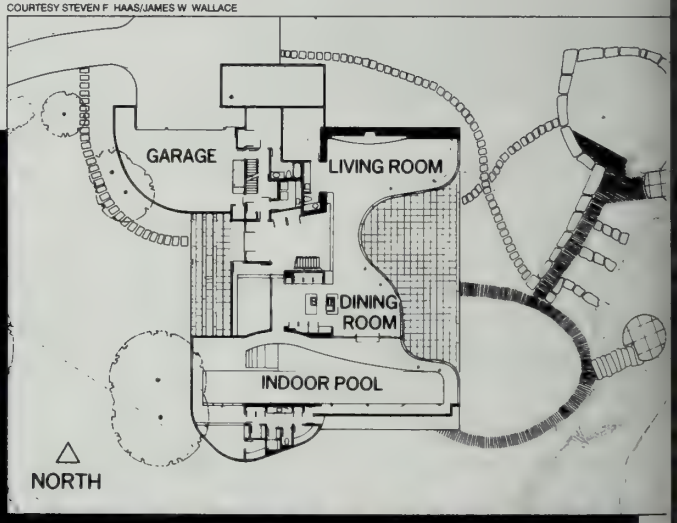
I primarily follow a modernist tradition, with the expression of geometric forms, the use of natural light and the attention to details being of major importance. I like to think that the architectural and sculptural qualities of my work evolve as much from the internal relationships of space and form as they do from the external conditions of the site and its environment. In residential work, it is the client, his or her program and the site that must dictate and inspire form and design. While I, like all architects, have preconceived ideas about style, space and details, my goal is to produce a rational, "strong" solution that carefully reflects the unique parameters of each situation. The resulting architecture is predominately generated by the physical environment, its orientation to sun, views and other structures, and the important need for a variety of spaces, both public and private, interior and exterior. I often use natural light, by employing glass and skylights that are enhanced by modern technology, and geometric forms and patterns to shape space and volume. I use wood and stone

BELOW: Curvilinear surfaces distinguish a suburban New York residence designed by Steven F. Haas. A nighttime terrace view emphasizes the flow of the interior space, while the mahogany built-ins punctuate the media, living and dining areas. On the second floor, the structure recedes, at right, creating a deck for the children's bedrooms. INSET: The plan shows the house's relation to its setting and reveals the waterfront façade's dramatic curvature. "The entrance side of the residence is more enclosed and private," says Haas. Walkways and separate decks are visible at right.

COURTESY STEVEN F. HAAS



COURTESY STEVEN F. HAAS/JAMES W. WALLACE



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on interior and exterior surfaces. I find the works of Sir Edwin Lutyens, Louis Kahn, James Stirling and I. M. Pei wonderfully inspiring.

OFFICE INFORMATION

I am a sole practitioner and hire other architects as required. I do only one or two residences each year, and I personally and carefully oversee all work through completion of construction and beyond. I charge a percentage of the construction cost.

INTERIORS

Interior design is an integral part of my work, but I often collaborate with Lisa Tillinghast of LST Design in New York City.

BACKGROUND

Steven F. Haas received a bachelor of architecture degree from Rensselaer Polytechnic Institute, and he worked for I. M. Pei & Partners before beginning his own firm in 1975. He has designed a number of houses in New York State, where he first opened his own office. Haas's latest work includes residences in Aspen, Colorado, and upstate New York.

BELOW: "Seen from the deck off the children's bedrooms, the glass curtain wall undulates between flanking walls of granite and slate, defining the space while creating a sense of privacy," explains the architect. "Beyond the glass, a slate terrace completes the square of the building's footprint." Tall grasses and abundant wildflowers insulate the house from strong winds coming off Long Island Sound. INSET: Haas combined advanced technologies in curving glass with a rocky site to capture spectacular vistas.



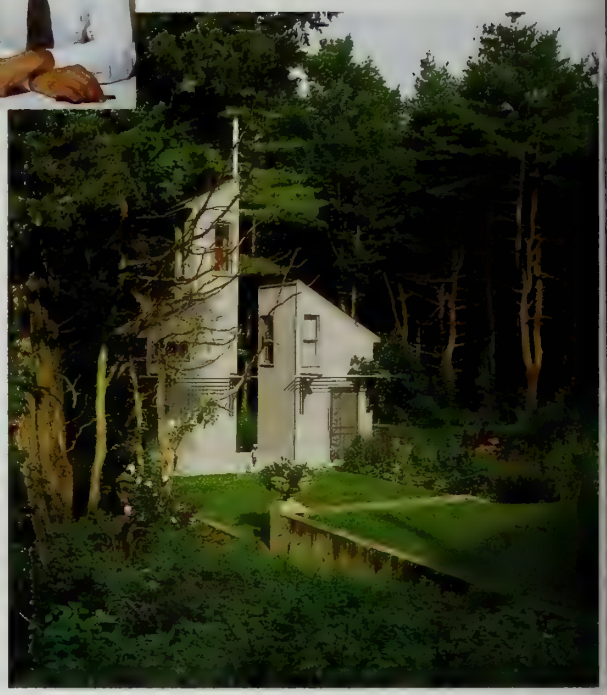

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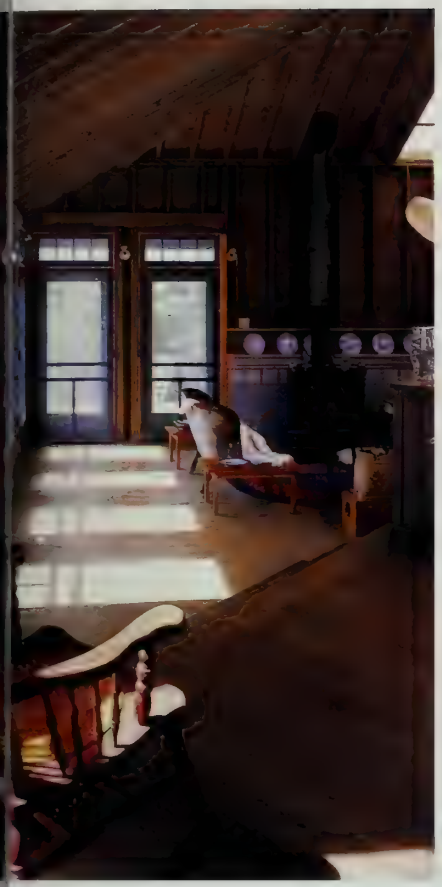
ABOVE: "I like to think that at night, with the lights on, it looks like a seedy Catskills hotel," says Hugh Hardy of his weekend residence in the Berkshires. The architect, of Hardy Holzman Pfeiffer Associates, explains, "I didn't want just one thing sitting there. I wanted a place with many different aspects." ABOVE RIGHT: "The architecture—like the two-part toolshed—was designed to complement the surrounding pines," he says. TOP RIGHT: The firm's partners are, from left, Hugh Hardy, Malcolm Holzman and Norman Pfeiffer

DESIGN APPROACH

From single-family houses to intimate apartments, our designs are characterized by warmth and vigor. Whether the spaces make people feel welcome and secure, or stimulate and surprise, they exude a sense of adventure and well-being. They are memorable spaces designed to support and enhance the lives of those who inhabit them. Our work involves a rich palette of materials, many of which are used in unexpected ways. Variety of texture, surface, color and detail are the norm. The wide range of materials is often contrasted with neutral areas for maximum effect.

OFFICE INFORMATION

Our New York office employs thirty architects, with a total staff of forty-five; in our Los Angeles office, there are six architects and a total staff of ten people. On average, we design two residences a year, and we accept projects from furniture design to more complex endeavors. An experienced team headed by one of the three partners guides each residential project. The partner leads all





LEFT: The summer room's decorative and plain elements—such as the wood stove and a Victorian rocker—contrast with the angular geometries that characterize the total design. ABOVE: "The house, an almost symmetrical composition made of asymmetrical parts, is integrated with the landscape and suffused with surprises," says the architect. Comprising two essential parts, the house came together over a ten-year period. BELOW: The site plan shows the careful axial alignment of the outbuildings to the main house, left.

phases of the project's development, from site analysis to the installation of furnishings. Our fees are determined by the construction cost and nature of a particular project.



COURTESY HARDY HOLZMAN PFEIFFER ASSOCIATES

INTERIORS

Nearly all of the firm's projects over the past ten years have included interior design. We have a fully trained interior design staff that directs the process of space planning, furniture and fabric selection, as well as custom design and manufacturing.

BACKGROUND

Of the three partners of Hardy Holzman Pfeiffer—Hugh Hardy, Malcolm Holzman, Norman Pfeiffer—all hold bachelor of architecture degrees and two hold master's. Since becoming Hardy Holzman Pfeiffer Associates in 1967, the firm has established a reputation for designing cultural institutions, among them the Robert O. Anderson Building of the Los Angeles County Museum of Art, an orchestra hall in Minneapolis and the civic center in Madison, Wisconsin. The firm has won awards from the American Institute of Architects and its New York chapter.

CLEVELAND HARP

300½ East Sixty-fifth Street
New York, NY 10021
(212) 988-2687

DESIGN APPROACH

In my work, traditional and early-modern sources are updated and transformed to the late twentieth century. The resulting images are fresh, unexpected, modern and grounded in history. A play is achieved between ideal form and circumstantial opportunity, creating a memorable sense of place that is specific to client and setting. Lighting, both natural and artificial, is employed to create a range of environmental experiences, from early morning through late evening. I use glass—in its many forms from transparent to nearly opaque—to capture the continuous dynamic of light, and openings—windows, doors, porches, terraces—to bring about the rich dialogue between indoors and outdoors. C. F. A. Voysey, Sir Edwin Lutyens and Louis Kahn have influenced my work.

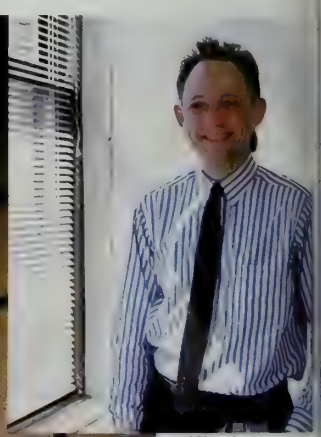
OFFICE INFORMATION

My staff ranges from two to six people, and I accept from two to four residences a year, with a minimum construction cost of $150,000. I personally oversee each project but assign junior staff

BELOW: For a loft in New York City, Cleveland Harp, with his former partner, Paul Naecker, created spaces with industrial, historical and natural imagery. "I'm interested in juxtaposition," Harp says. "When people see things contrasted, they are more likely to appreciate them." Light filters through the translucent curtain wall of wire glass, "folded" to separate the living room from the master bedroom. "We used glass as a way of minimizing the solidity and of drawing light further into the recesses of the apartment," Harp points out. INSET: The axonometric drawing reveals how the inserted curtain walls define the space.

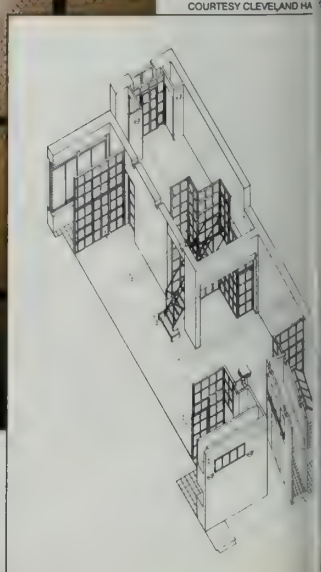


PHOTOGRAPHY: JAIME ARDILES-ARCE



ROB LANG

COURTESY CLEVELAND HA



members to specific projects for development and construction review. I charge a fixed fee for the design phase and a percentage of the construction cost for construction documents and construction review.

INTERIORS

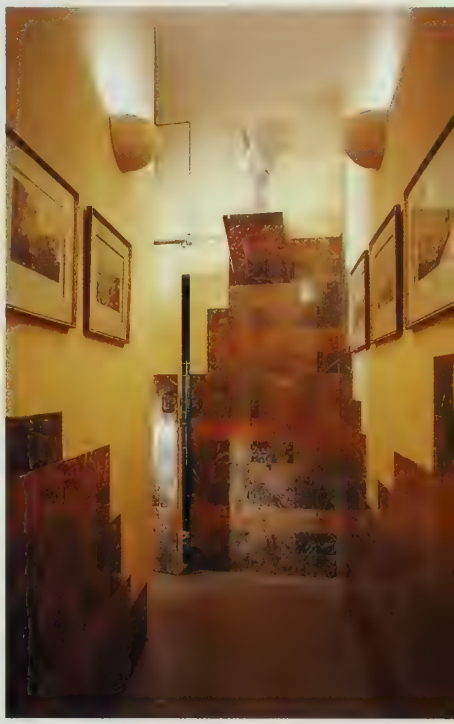
I do interior design myself, work with consultants or collaborate with a client's interior designer.

BACKGROUND

Cleveland Harp has a bachelor of architecture degree from the Georgia Institute of Technology and a master's from Harvard. He worked at Kohn Pedersen Fox before starting his own firm in 1979. He has designed residences in New York City and a marina on Cape Cod. In addition to winning a New York–chapter American Institute of Architects award, Harp has exhibited his work in Paris and Florence.

BELOW LEFT: The master bedroom side of the folded curtain wall forms a niche for a French dressing table. BELOW RIGHT: In the marble entrance corridor, Harp designed "a court with a memory of masonry." BOTTOM: "I'm interested in incorporating architectural sculpture as a way of reintroducing human scale into architecture," Cleveland Harp says. The figurative imagery of an ornamented keystone is set off against the glass block of the templelike bath and shower.







AGUSTIN HERNANDEZ

Bosques de Acacias 61
Bosques de las Lomas
Mexico, D. F. 11700
Mexico
52-5-596-16-65

DESIGN APPROACH

I search not for a style but for the uniqueness of an architectural space that defines and envelops a particular way of life as well as an essential human nature. My approach to a design is an interpretation of an architectural program through the client's personality and spatial needs. On the exterior, the structure rules the form and requires a specific material; in the interior, the materials are selected with comfort in mind. I have been influenced by Frank Lloyd Wright for his avant-garde designs and his pioneering organic architecture.

OFFICE INFORMATION

I have a small atelier, with three architects and a drafting/modeling staff of six. We accept only a few residences because we also do public buildings. I oversee each project, although the solution in any project is multidisciplinary and the work is developed as a team. I charge a percentage of the possible cost that the project might have.

Cylindrical stainless-steel supports, a wall of shimmering glass strips and a 28-foot-diameter translucent acrylic dome contribute to the qualities of "perpetual expansion and contraction" in a Mexico City residence designed by Agustín Hernández. "With a single curving wall, you can devise a space that embraces and shelters you," says Hernández. "That's truly inhabiting geometry." The curvilinear house, a study in the interaction of light and shadow, rests on the rim of a hill.

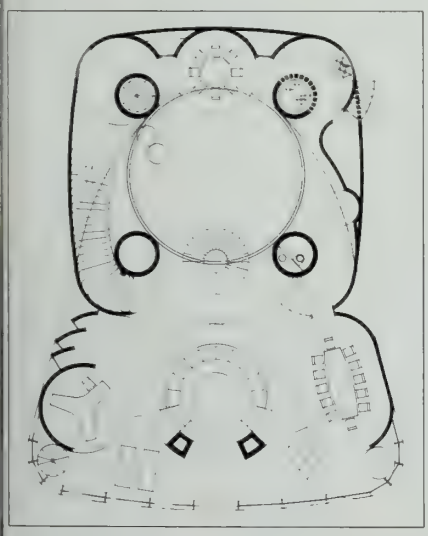
COURTESY AGUSTIN HERNANDEZ



PHOTOGRAPHY GRANT MUDFORD



ABOVE: A curved glass wall on the rear façade defines a solarium within. Below, recessed windows open bedrooms to the garden. INSET: A concave form creates the entrance door. BELOW: The main-floor plan shows living and dining areas arrayed on the perimeter of a large circular space. "Curves spin orbits around the nucleus of the house—the central patio," notes Hernández.



INTERIORS

To design a house is to create something total. When I design an interior, my intention is to create furnishings with a permanent character. I do almost everything with the client, and if there is an interior designer, I integrate him or her into the team.

BACKGROUND

Agustín Hernández received his degree from the school of architecture of the Universidad Nacional Autónoma de México and began his firm in 1954. He has designed a number of important structures in Mexico, among them the Olympic Village for the 1968 Summer Games in Mexico City, as well as schools, hospitals and residences. Currently Hernández is at work on a terminal for the international airport in Toluca. He has won many international competitions and awards and has held academic posts at Mexico's Academy of Architecture and the Universidad Nacional Autónoma de México.

ARATA ISOZAKI

6-17 Akasaka
9-Chome, Minato-ku
Tokyo
Japan
81-33-405-1526

"History, the arts, literature, philosophy—everything has influenced me," says Arata Isozaki of his creative inspirations. In the "morning corner" of his Tokyo residence are "Marilyn Monroe" chairs and a table, all of which he designed. On the table are serving plates by the architect and a small sculpture by his wife, sculptor Aiko Miyawaki. "I design every kind of object that might have a form," continues Isozaki. "My fundamental philosophy is to exclude any obsession to stick to something."

DESIGN APPROACH

In my early work I attempted to represent the rapid expansion of the Japanese city and the country's extensive development of technology and economy. This was during the 1960s when the Metabolist movement was begun by a group of young Japanese architects who aimed to express the specific development of technical method itself. I criticized the movement for the tendency to reduce architecture to simply an answer to utilitarian needs. I feel that architecture must possess its own independent form that secures its own cultural meaning. This attitude would be kept in my work in the 1970s and after. As I have noted before, I have always regarded architecture as a play of pure forms, simultaneously containing economic, functional, technical and a variety of other solutions. I use elements that are quotations from the whole of our cultural legacy up to the present, bringing forth what I hope are unique metaphors. The metaphors in my buildings form a kind of poetics. It is a very personal type of representation.

OFFICE INFORMATION

We have twenty-six architects in our office and a total staff of thirty. Most of our work is institutional and public. I oversee all



YASUO MATSUMOTO

design, and, depending on size, a project architect or team is assigned to follow each work through to completion. We charge a percentage of the cost of construction.

INTERIORS

I am usually asked to design the interiors for my projects.

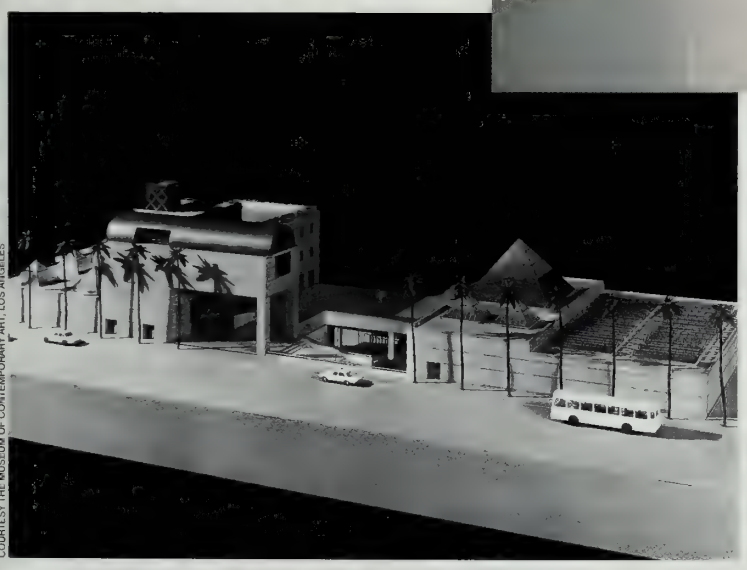
BACKGROUND

Arata Isozaki graduated from the school of architecture of Tokyo University and worked for Kenzo Tange before establishing his own firm in 1963. His work in Japan includes the Festival Plaza for Expo '70 in Osaka, the Gumma Prefectural Museum of Fine Arts in Takasaki and the Municipal Cultural Complex and Art Tower in Mito; in the United States, the Museum of Contemporary Art in Los Angeles and the "Team Disney" office building for Walt Disney World in Orlando, Florida; and in Spain, the Palau Sant Jordi in Barcelona. Isozaki has been awarded the Arnold W. Brunner Memorial Prize in Architecture and the Royal Gold Medal from the Royal Institute of British Architects.

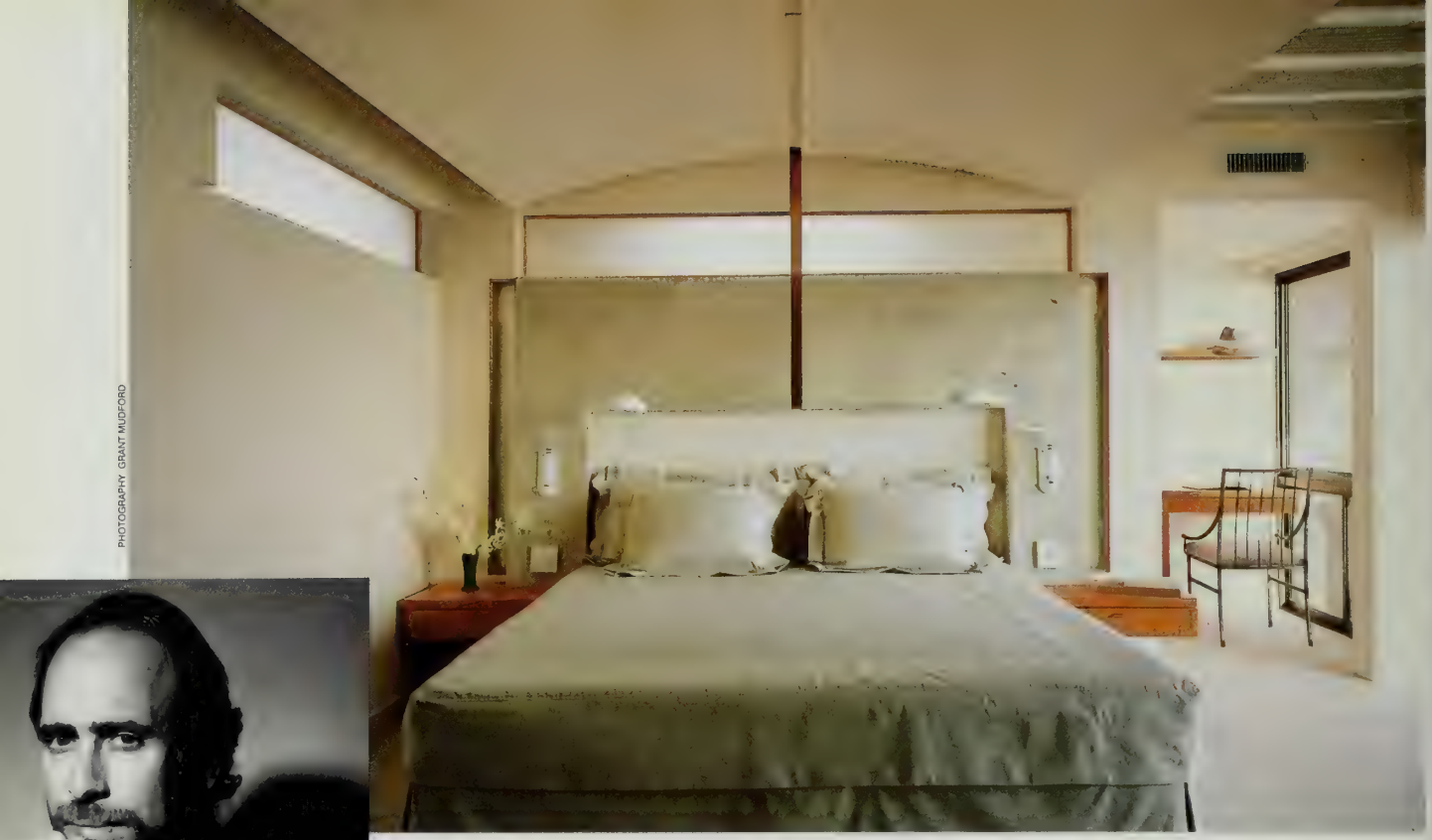
BELOW: In the entrance hall of Isozaki's residence is a series of photographs, left, by Isozaki titled Internal Scape. *His lead relief* House Form I, *1979, hangs over a chair designed by his friend Richard Meier. BOTTOM LEFT: The model is of the Museum of Contemporary Art, Los Angeles.*



MARY E. NICHOLS



COURTESY THE MUSEUM OF CONTEMPORARY ART, LOS ANGELES



PHOTOGRAPHY: GRANT MUDFORD

STEPHAN ARNOLD

FRANKLIN D. ISRAEL

254 South Robertson Boulevard
Suite 205
Beverly Hills, CA 90211
(213) 652-8087

"I wanted to achieve a unification of structure, light, surface and color in a cubistic harmony," says Frank Israel of the Malibu residence he designed for director Robert Altman and his wife, Kathryn. A low vaulted ceiling hangs like a canopy in the master suite, and recessed lights make it appear to float. Israel designed the headboard, night table and desk. "The canopied master bed is set at the top of the house and crowns the overall composition," explains the architect

DESIGN APPROACH

My work deals with regional aspects of design within a formal modernist vocabulary. It emphasizes the relationship a building has to its site, an interior to its shell. I combine an interest in the parameters of a regional nonhistoricist sensibility with a clear, functional approach, while glorying in the fantasy and romance of design elements such as balconies, attics, trellises and clerestories. I use color-pigmented stucco, usually applied on long curvilinear planes—a sort of hallmark of my firm. The colors are often quite intense, but lately we have been using a more subtle palette. From Robert Venturi I have learned how to combine a contemporary sensibility with a respect toward history; from Frank Gehry, how to use current materials in inventive modern ways.

OFFICE INFORMATION

We have eight architects and four assistants in the office and accept four to six residential projects each year. I personally oversee the residential projects, each of which has a coordinator who





LEFT: The focus of the entrance area of the Altman residence is a stairwell design of white oak and painted steel mesh. The low table of ash, steel and glass, left, is by Israel. ABOVE: The top of the skylighted stairwell space reveals how the architect met one major objective of the project—to expand the stairwell/entrance area as a vertical link between the two floors. "The pivoting transom window adds tension and dynamism to the composition," Israel points out. BELOW: The house's east and west elevations.

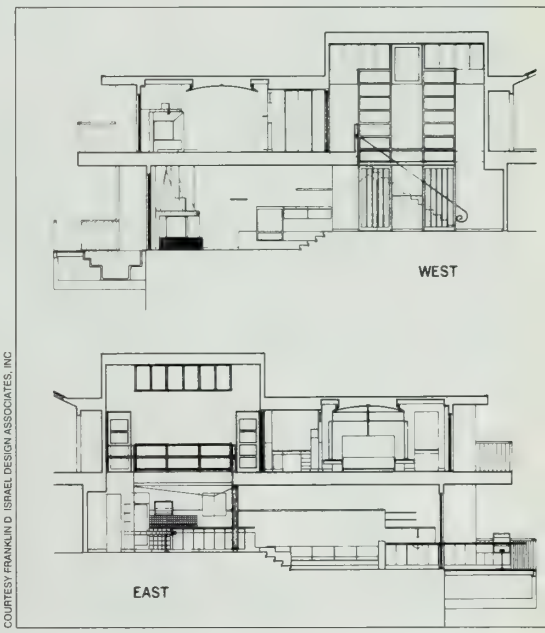
works directly with me on administration and implementation. We charge for schematic design based on the time it will take to complete the design. The development and construction documents are usually based on a percentage of the project's cost. These charges vary from job to job, and we are more than willing to discuss a different set of proposals.

INTERIORS

Paul Fortune, one of Los Angeles's most talented interior designers, has worked in my office for nearly eight years. We design furniture, lighting and gardens. I have worked with many interior designers, often selected by my clients, and I welcome the opportunity to team up with talented creative individuals.

BACKGROUND

Frank Israel received his master of architecture degree from Columbia and was awarded a scholarship to study at the American Academy in Rome. After working in the offices of Robert A. M. Stern, Romaldo Giurgola and Jaquelin Robertson, Israel set up his office in Los Angeles in 1983. He has designed several residences around southern California, as well as an office for Propaganda Films.



COURTESY FRANKLIN D. ISRAEL DESIGN ASSOCIATES, INC.

HUGH NEWELL JACOBSEN

2529 P Street N.W.
Washington, DC 20007
(202) 337-5200

DESIGN APPROACH

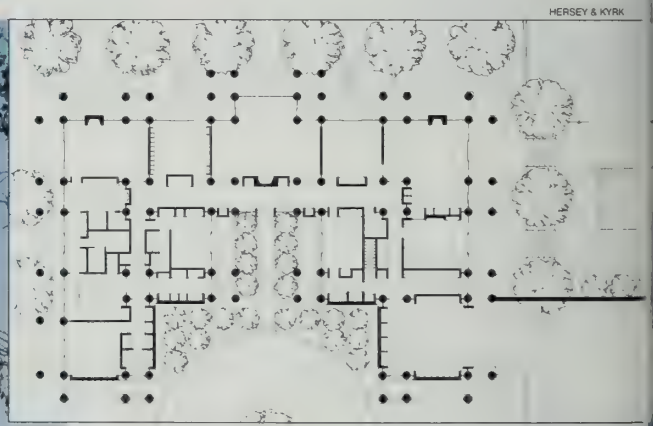
I endeavor to design buildings that express a sense of belonging—buildings that reflect or abstract the nearby architecture and the traditions dictated by the climate and local materials. Architecture should express the height of our understanding of culture, technology and environment, while serving as a background that makes man look better. All architecture has order and appropriateness through scale and proportions and should strive to be better in every way. My work grows out of historical forms but is refined to simple expressions of previous architectural thoughts. Louis Kahn was one of my professors. My main regret with my work is that his teachings are not more evident in my efforts.

OFFICE INFORMATION

There are eleven people in my office, seven of whom are registered architects. I do all of the design and conceptual drawings and oversee the production of the working drawings done by a

BELOW: A residence by Hugh Newell Jacobsen is a bright presence on a 1,000-acre Kentucky horse farm. White-painted brick columns recall not only the Greek Revival mansions of the South but the stoas of ancient Greece. The columns provide structural support and permit widespread use of glass walls, resulting in a graceful balance of shelter and openness. BELOW RIGHT: The plan shows the house's classical symmetry, rhythm and proportions.







project architect, who may lead a team of up to five. Over the course of a project, I visit the site about six times. Our fees are based on services, and all projects vary and call for different services on the part of the architects.

INTERIORS

I do all of the interior design, with close coordination and research by my staff. When working with the client's designer, I coordinate both disciplines and ask for a vote.

BACKGROUND

Hugh Newell Jacobsen graduated from Yale with a bachelor of architecture degree and worked in the office of Philip Johnson before starting his own firm in 1958. Jacobsen has completed buildings in seven foreign countries and nearly every state in the continental United States. Among them are the Smithsonian Institution's Arts and Industries building in Washington, D.C., and the American ambassadors' residences in Moscow and Paris. He has received a number of American Institute of Architects Honor Awards.

BELOW LEFT: For a lakeside residence near Detroit, Jacobsen drew on the style of James River plantation houses for clients with a modern art collection. "I used the eighteenth-century trick of breaking the house up into five parts," says the architect of the pavilionlike structures. BELOW: "Everything in the residence is based on a square," he points out.



BALTHAZAR KORAB



BALTHAZAR KORAB



STEVEN BROOKE

LEFT: A Maryland house Jacobsen designed exhibits "the style and material of vernacular fieldstone farm buildings," he says. "The massing was broken up into eleven unaligned pavilions," Jacobsen adds. "Each has a particular function."

HELMUT JAHN

Murphy/Jahn Architects
35 East Wacker Drive
Chicago, IL 60601
(312) 427-7300

DESIGN APPROACH

The basis of our work is modernism. Our goal is to continue, refine and adapt its principles to our time and beyond. Through rethinking a building's typology, we create "contemporary monumentality." In this approach, we look forward, to explore the building's limits and accept the influence of history or tradition, whenever appropriate. With an attitude of technological advancement and experimentation, we synthesize functional, technical, aesthetic and experiential concepts into a coordinated whole. Based on this attitude, technologically advanced materials appear in our projects.

OFFICE INFORMATION

One hundred and five architects work in our office of 135 people. Every project I accept, I oversee personally through its design and implementation. We charge according to the effort needed and expected.

"I designed it to be understood as a set of abstract geometric elements," says Helmut Jahn of a modular vacation house he designed for his associate Robert L. Murphy. Set in the lakeside woods of northern Wisconsin, the meticulously crafted house—called Le Perchoir, or "the perch" —is supported by columns on a sloping site.



PHOTOGRAPHY TONY SOLURI



COURTESY MURPHY/JAHN ARCHITECTS



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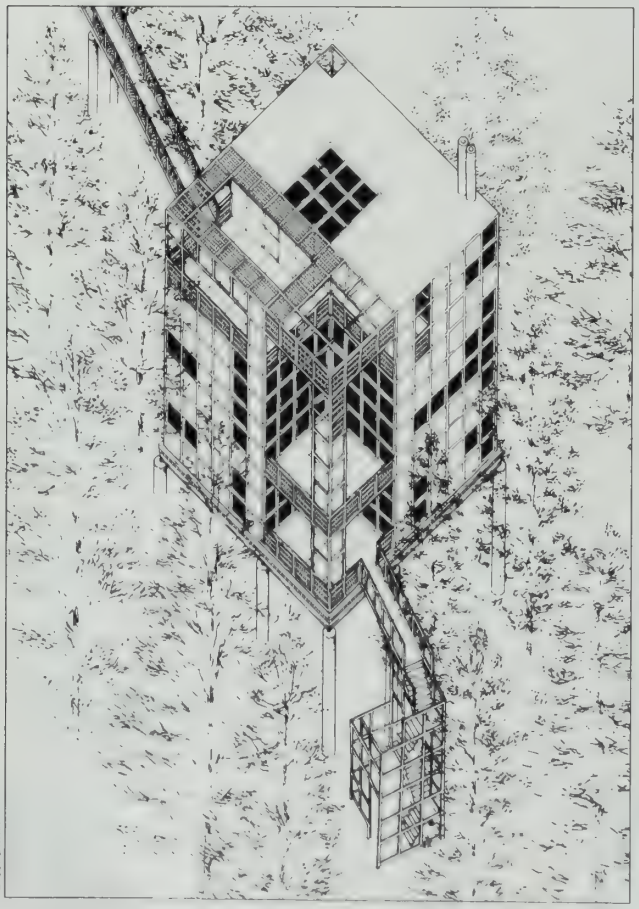
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INTERIORS

We have a small staff of interior designers and generally work on the interiors of our own projects.

BACKGROUND

Helmut Jahn holds a diploma in architecture from the Technische Hochschule in Munich and did graduate studies at the Illinois Institute of Technology in Chicago. After working in Germany, Jahn got his first American job in the office of C. F. Murphy Associates; he is now sole principal of the firm Murphy/Jahn. The firm's work includes an arena in Kansas City, Missouri, the United Airlines Terminal at Chicago's O'Hare Airport, the State of Illinois Center in Chicago and Liberty Place in Philadelphia, as well as buildings in Frankfurt and Amsterdam. In addition to a number of Chicago-chapter American Institute of Architects awards, the firm has won four national AIA Honor Awards.



HERSEY & KYRK

LEFT: The axonometric drawing of the house, which rests on an incline, reveals how the terraces and windows were cut into the perfect cubic design based on three-foot grids. A stair tower, below, leads to the entrance. BELOW: The entrance terrace displays the colorful trim inspired by spring and summer foliage, autumn leaves and winter snow.



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CHARLES FOREMAN JOHNSON

P.O. Box 6070
Carefree, AZ 85377
(602) 488-1177

BELOW: "The boulders themselves were the natural house on this site," says Charles Foreman Johnson, who created a curvilinear residence out of a cluster of boulders near Carefree, Arizona. The result maximizes the interplay of nature and man-made forms. INSET: The drawing combines an aerial view of the rocks with solid lines designating the living areas. "After we studied the cluster carefully, the challenge was to find the house plan in the boulders," explains Johnson.

DESIGN APPROACH

All my residences are organic sculptures—architectural extensions of nature—and this gives them a naturalness. They are soft, inviting and look like the perfect design for that land. They are sophisticated in a very low-key way. I get to know the client and prepare a criteria book that details the client's lifestyle, and visit the land many times to study what it has to say—contours, views, wind, sun, trees, neighbors. I then merge all I know about the client and the land in a way that optimizes the experiences of living. Rather than approaching space as function, I like to think of it as a place to experience activities. I group the experiences logically into spaces, which are considered as climate-controlled and non-climate-controlled. More importance is then given to the outside spaces and their relationship to the inside ones. The palette of materials and colors is kept to a minimum. Adobe is a favorite material because it is naturally imprecise, like human beings, and is so easily sculpted. Frank Lloyd Wright, as well as Mies van der Rohe and John Lautner, have influenced my work.





OFFICE INFORMATION

I am a one-man office assisted by an outside architect and draftsmen as needed. I generally accept from two to four residences a year, depending on size and complexity. For nearly all my commissions, fees are a percentage of construction costs; consulting, specialty items and some remodeling are charged by the hour.

INTERIORS

I design the cabinets, built-in seating and display cases, and help in the selection of such architectural elements as carpets and window coverings. I always prefer to be involved in the interior design, at least to the point of describing what the project needs the furnishings to do.

BACKGROUND

Charles Foreman Johnson received his bachelor of architecture degree from the University of Southern California and did postgraduate work in systems engineering. Johnson has worked for several technological firms and has been designing residences since 1954. He has done houses in California, New Mexico and Colorado, and a number of residences in Carefree, Arizona.



ABOVE: A passageway leads to the master bedroom and reveals the hand-troweled, sand-finished stucco against the granite boulder. BELOW: In the main living area, a large rock serves as the residence's west wall. The crack, which rises 16 feet, allows a constant play of light and shadow, adding to the dwelling's ever-changing moods.



PHILIP JOHNSON

John Burgee Architects
885 Third Avenue
New York, NY 10022
(212) 751-7440

DESIGN APPROACH

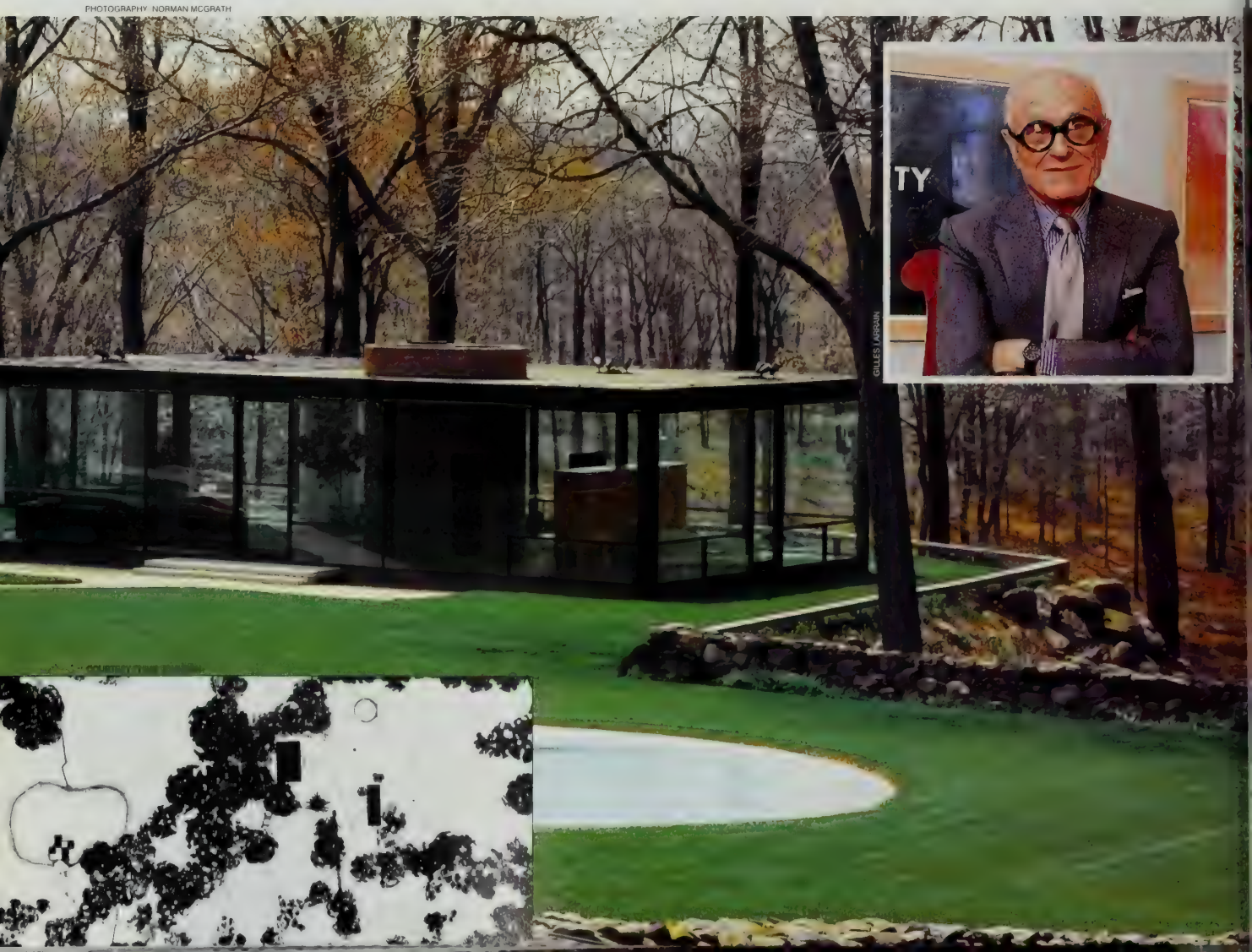
My work over the last fifty years has taken many different forms. In the first years, my works—like my Glass House in 1949—were heavily influenced by Mies van der Rohe. The next phase falls into the category of Postmodern, the best-known example of which is the AT&T building of 1979, which I designed with John Burgee. In 1987 an abrupt change occurred that continues to the present. The influence was that of deconstructivism, which was the theme of an exhibition held at the Museum of Modern Art in 1988, for which I was the cocurator.

OFFICE INFORMATION

I currently act as a consultant to John Burgee Architects, which is led by three partners: John Burgee, Stephen Achilles and K. Jeffries Sydness. Five associates and a professional staff of seventy work together from the initial design of each project through the completion of the construction. We charge a percentage of the cost of construction or on an hourly basis.

Philip Johnson's residence in Connecticut, a multifaceted compound whose creation spans more than 40 years, reflects the ever-evolving experimental career of the architect. The first structure and the main living space is the Glass House, a gemlike box of glass, steel and brick. INSET: The site plan shows how the collection of structures is arrayed on Johnson's property.

PHOTOGRAPHY: NORMAN MCGRATH



INTERIORS

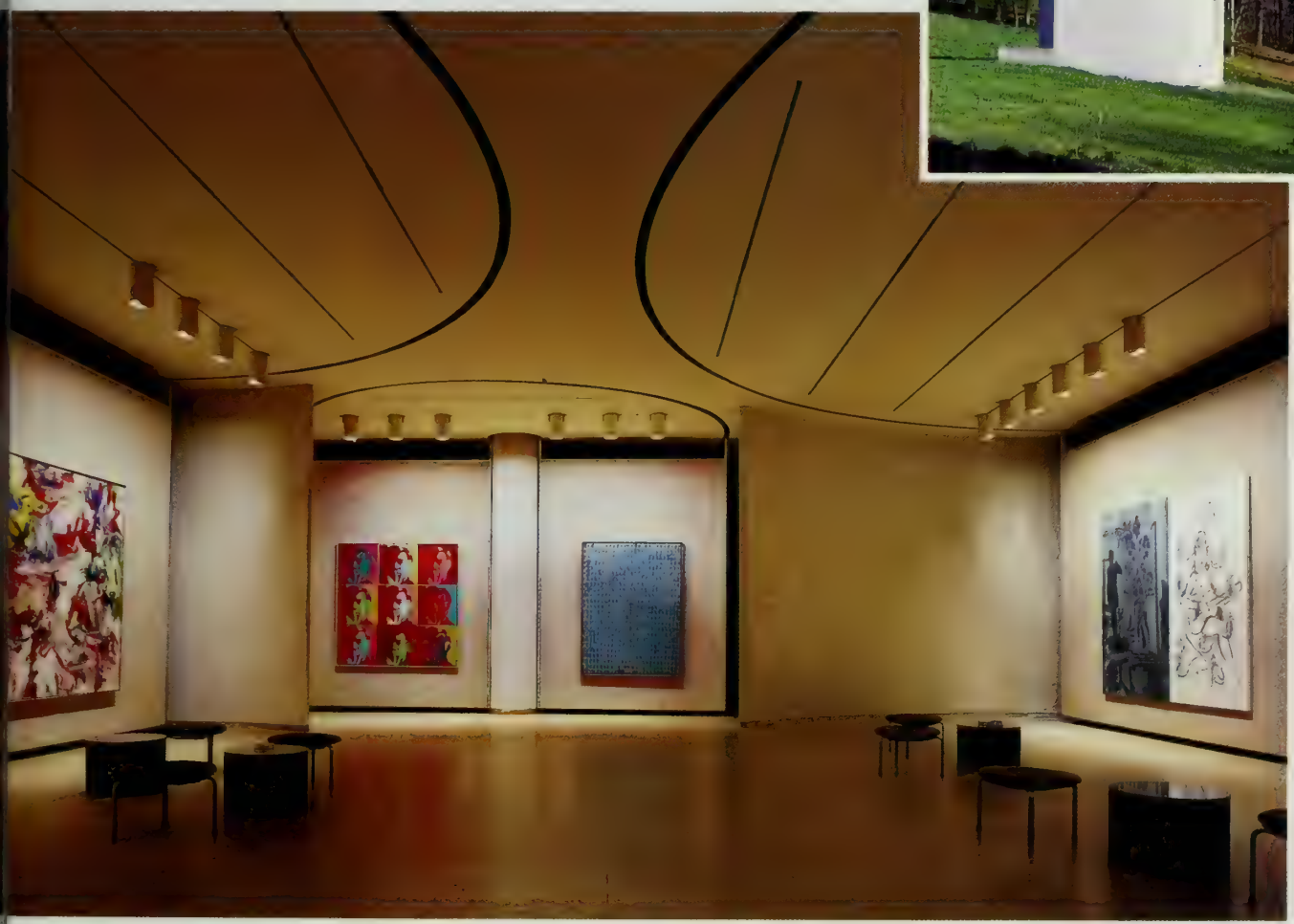
The firm works with interior designers selected by the client.

BACKGROUND

Philip Johnson received his bachelor of architecture degree from Harvard, where he studied under Walter Gropius. He began the Department of Architecture of the Museum of Modern Art in 1930 and headed the department for eighteen years. He was responsible for the seminal 1932 exhibition "The International Style," which he curated with Henry-Russell Hitchcock. He began practicing architecture in 1940 and in 1967 formed a partnership with John Burgee, then a partner in the Chicago-based firm of C. F. Murphy Associates (now Murphy/Jahn). Johnson has acted as a consultant since the firm became John Burgee Architects in 1987. The firm's major works include the Seagram Building in Manhattan and the Crystal Cathedral in Garden Grove, California, and a number of other religious and cultural buildings throughout the United States. Johnson was the first recipient of the Pritzker Prize in 1979 and has been awarded the Gold Medal from the American Institute of Architects for lifetime achievement in architecture.

BELOW: "I wanted to try a lonely tower on a hill," says Johnson of his isolated studio. Located on a grassy slope near the Glass House, the unusual structure has a skylight that appears to be a conical chimney, recalling the work of Aldo Rossi. BOTTOM: The underground gallery, built in 1965, features movable panels that allow for the easy rotation of Johnson's art collection.





E. FAY JONES

619 West Dickson Street
Fayetteville, AR 72701
(501) 443-4742

DESIGN APPROACH

I am very concerned with the tenets of organic architecture. In trying to apply Frank Lloyd Wright's basic principles, I see the site as a determining factor in what a building becomes. It is in the realm of interchange between nature and man-made things that each can benefit from the other. A strong characteristic of my work is the use of natural materials, such as indigenous stone and practically every kind of wood. Another tenet of organic architecture is using materials honestly, to let them speak for themselves. The importance of the materials, such as central masonry, dictates the planning arrangements. Roofs are dominant in my work. It is also important to conceive a design in terms of natural light and its nuances; clerestories and skylights can be added later. I have been influenced by Bruce Goff, with whom I taught, by Edward Durell Stone, for his simplifying planning arrangements, and, though less apparent in my work, by Louis Kahn's poetic concerns.

BELOW RIGHT: "I wanted this house to have a natural quality—rather like something you simply come upon, instead of something you make," says E. Fay Jones of a residence he designed in Arkansas. The low house, arranged around a stream and pond and built of local fieldstone and cedar shingles, blends into the natural setting. BELOW: Trellises that extend beyond the roofline shade an outdoor walkway that follows the perimeter of the house. The stairs, at right, lead to the stream bank below.



PHOTOGRAPHY: CHARLES S. WHITE





COURTESY E. FAY JONES

OFFICE INFORMATION

There are six people in my office; four are registered architects. We accept three or four residences a year, and I personally oversee each project with a project architect. Our fee is based on a percentage of the construction cost.

INTERIORS

I like to do interiors, and we try to do as much as we can. In a few houses I've designed everything from cocktail napkins to wastebaskets; in many cases, at least some of the furnishings. Occasionally I'll work with an interior designer at the client's request.

BACKGROUND

E. Fay Jones received a bachelor of architecture degree from the University of Arkansas, where he has been a dean and a professor, and a master's from Rice University. After apprenticing with Frank Lloyd Wright, Jones started his own firm in 1956. Although 75 percent of his work is residential, he has designed chapels and a pavilion at an arboretum in Mississippi. Jones has received several national American Institute of Architects awards, including the Gold Medal for lifetime achievement in architecture.

BELOW: The axonometric drawing shows the L-shaped house's relationship to the stream and pond. A games room, lower left, spans the stream. INSET: To induce a harmony between the man-made and nature, Jones devised a careful procession of water along the house: A stream runs into a pond, which Jones created with a small dam, and then becomes a stream again. The main section of the residence, right, borders the pond; the games room is at left.



AL BORGO



PHOTOGRAPHY DURSTON SAYLOR

COURTESY ADAM KALKIN

ADAM KALKIN

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Morristown, NJ 07960
(201) 766-1918

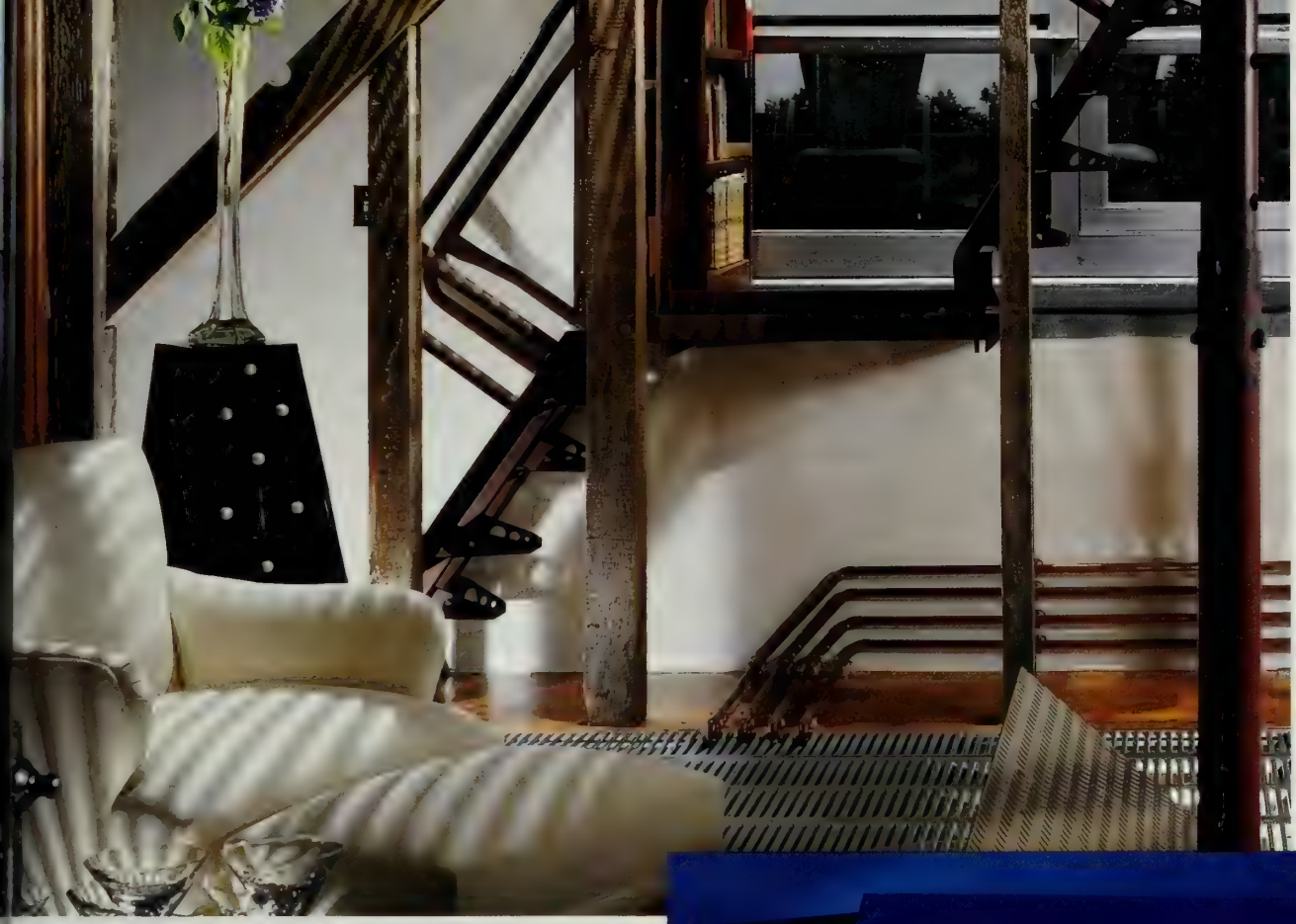
ABOVE: "It's a composite of different buildings," says Adam Kalkin of his own residence on Martha's Vineyard, "including a nineteenth-century barn and a steel warehouse, on a hillock with wide views of the Sound and the Elizabeth Islands." In the foreground, the guest wing stands on telephone poles. INSET: Kalkin's frame model of the house displays its two essential elements: the raised angled guest wing and the gabled barn, also lifted from the ground. "The barn is wrapped in another frame, which is the curtain wall of industrial steel," he points out.

DESIGN APPROACH

I try to make a design emerge as specifically as possible from the circumstances that surround the project. Determining what is relevant is often the most difficult judgment an architect must make. I am looking for a new subject for architecture to broach. In this way, Dostoevsky, who wrote the first openly psychological novels, has influenced me. His originality lay in his ability to look at new aspects of the human condition. My projects look the way they do because their development is not primarily based on a visual process but on a gradually evolving sense of the conditions that underlie them.

OFFICE INFORMATION

My office is made up of one architect and five employees. I accept three or four single-family residential projects a year. I design each project and work closely with the clients, often on-site. Fees are based on a percentage of the total estimated cost of construction.





ABOVE: A corner of the living room space shows the strong contrast between the wood frame, which defines the structure, and the copper pipes. "The floor hatch that appears like an inlaid steel rug goes to the utility room," explains Kalkin, who designed the chair.

RIGHT: At night, the factory windows opening from the terrace into the dining room reveal the old barn frame within. "The composition is of discrete elements in a transparent shell," says Kalkin.

INTERIORS

The interiors are considered part of the architectural whole.

BACKGROUND

Adam Kalkin studied architecture at Washington University and at the Architectural Association School of Architecture in London. He established his own firm in 1988. He has exhibited his work in Los Angeles, New York and Tokyo, and his work has been published in Japan, England, Holland and Italy.

CHARLES E. KING

20 Taylor Place Drive
St. Louis, MO 63108
(314) 367-0987

DESIGN APPROACH

My work is made of simple, straightforward elements arranged in a manner that produces a cohesive result, visually pleasing, functional and containing interesting interior spaces, without relying upon current architectural clichés. It would be generally classified as contemporary in style and feeling. After analyzing the site, the constraints and the needs and desires of the client, I attempt to arrange volumes and spaces that have an impact, work properly and provide a background for a variety of furnishings. Prominent design elements include strong fenestration combined with an intelligent use of conventional construction materials. Charles Eames, Richard Neutra and the other Case Study House architects, as well as Mies van der Rohe and Hugh Newell Jacobsen, have influenced me.

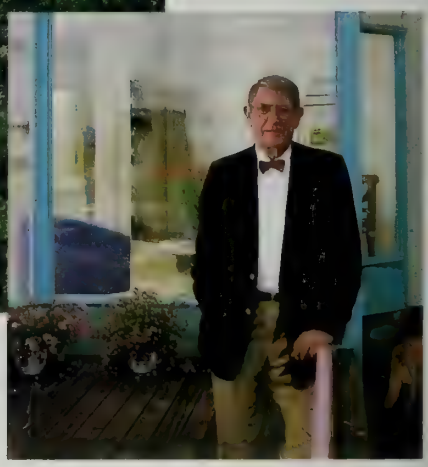
For a site overlooking the southernmost point of the Missouri River, architect Charles E. King designed an underground house. "My objective was to tuck the house into the side of the bluff, to take advantage of the spectacular vistas and to leave a clear view of the acreage behind the structure," King says. BELOW: On the edge of the precipice, triangular bay windows and a cantilevered deck open the north façade to the river, while earth encloses the sides and roof.

OFFICE INFORMATION

I have a one-person office and do two or three single-family residences each year. I personally oversee each project; if it is in a dif-



PHOTOGRAPHY: TERRY HUSEBYE





LEFT: Since local building codes restrict contemporary design, the residents had asked King for "an exterior that discreetly hides from the nearby log cabins' views," the architect explains.

ferent geographical location, I associate with a local architect for observation of construction and record-keeping as work progresses. I charge a percentage of the construction cost or an agreed-upon fixed fee.

INTERIORS

I enjoy doing the interior design on my own projects. If the owner desires an interior designer, I cooperate.

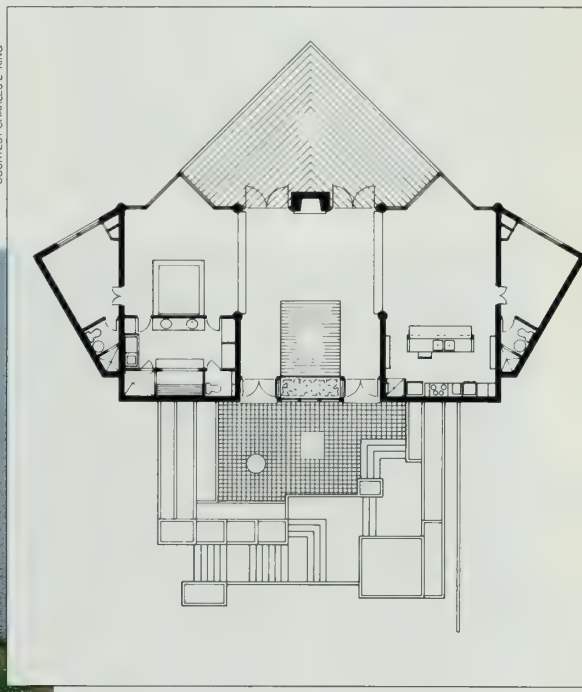
BACKGROUND

Charles E. King received a bachelor of science degree in architecture from the University of Illinois at Urbana-Champaign. He apprenticed in St. Louis but has practiced residential architecture in Illinois and Florida, and is now again based in St. Louis. King is a fellow of the American Institute of Architects, and in 1990 he received an award for outstanding service from the Florida Association of the AIA.

BELOW: Stairs and terraced planting descend to the entrance court, where glass doors and windows open to the living room. An indoor pool is beyond the windows. Skylights illuminate the kitchen, right, and master bath. The earth-covered roof provides a place to watch boats travel along the river.



COURTESY CHARLES E. KING



ABOVE: Symmetrical in its design, the floor plan shows the free-flowing space between the living room and the flanking dining room and master bedroom. Guest bedrooms are in the angled side wings.

R. M. KLIMENT AND FRANCES HALSBAND

255 West Twenty-sixth Street
New York, NY 10001
(212) 243-7400

DESIGN APPROACH

Our houses are composed of familiar elements: gabled roofs, porches, spaces and volumes, organized into an identifiable form in relation to the character of the landscape. Windows are placed and proportioned to define spaces and to intensify the connection between the interior spaces and the surrounding landscape. Materials and colors are guided by local traditions and the existing context. Interiors often include elements specifically detailed to carry out the intentions of the house: stairs, paneling, ceilings, cabinetwork. We are influenced by local building traditions, by the qualities of the immediate landscape and by our familiarity with history derived from education and travel.

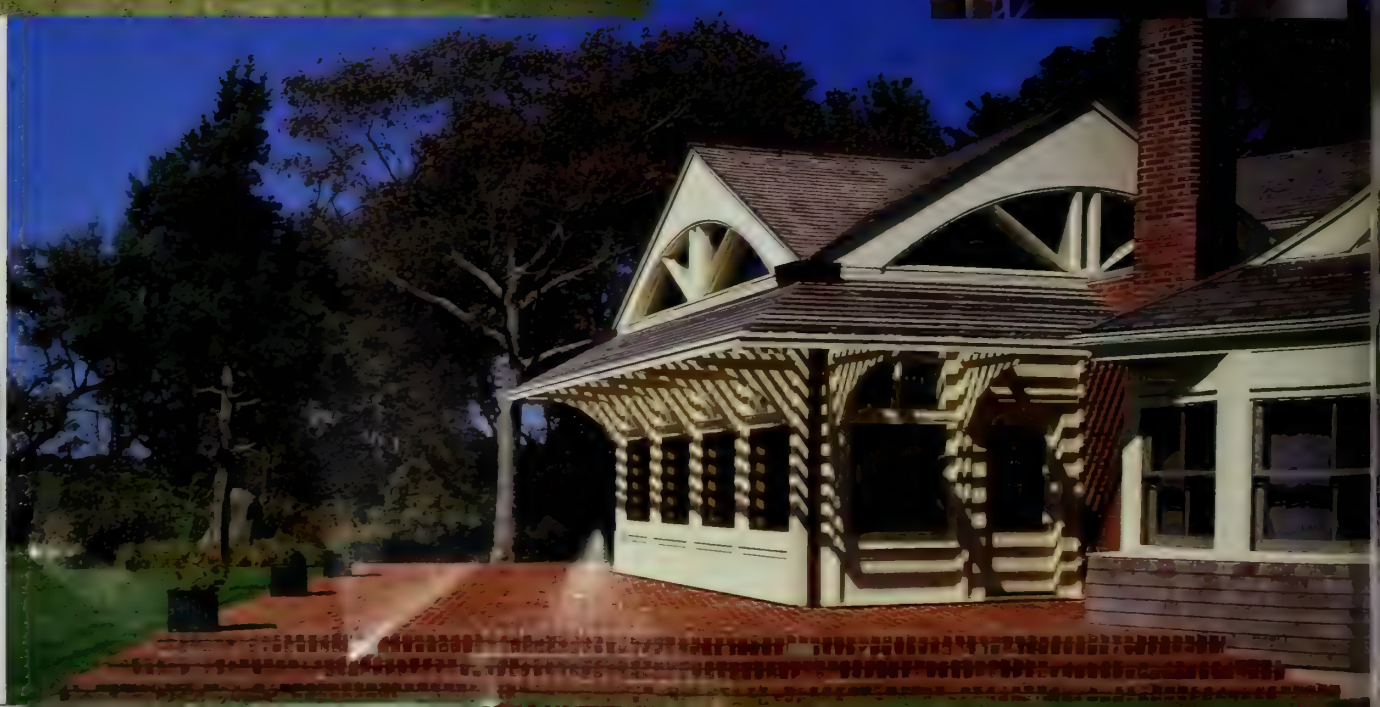
OFFICE INFORMATION

We have nine licensed architects and a total staff of twenty-five. We retain engineers, lighting consultants and landscape architects when appropriate. We are involved in all aspects of design, with a senior project architect overseeing the design, project manage-

We wanted to transform the dank structure into a dream cottage retreat for our weekends, maximizing the contact with the bay," explains Frances Halsband, who, with her partner, R. M. Kliment, remodeled the guesthouse of a Long Island estate. BELOW: Off the master suite is a secluded private deck for nights that lure to the bay. BOTTOM: Fanlights and ample sealed double-hung windows, shaded by the trellised eaves, brighten the new gabled living pavilion.







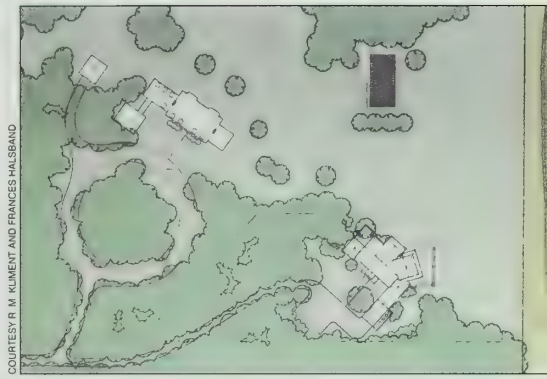
ment and construction. A team of three to six staff members is assigned to each project. We accept approximately three residential projects a year. We charge our clients an hourly or fixed fee determined by scope, plus expenses.

INTERIORS

We design interiors ourselves, and we have interior designers on our staff. We also work closely with interior designers selected by the clients.

BACKGROUND

Robert Kliment has a master of architecture degree from Yale, and Frances Halsband has a master's from Columbia. Before starting their firm in 1972, they worked with Mitchell/Giurgola Architects. Their work includes campus buildings for Princeton, Columbia, Dartmouth and the University of Virginia, as well as the Salisbury Town Hall in Connecticut. Both Kliment and Halsband are fellows of the American Institute of Architects and have won numerous AIA design awards. Frances Halsband has served on the New York City Landmarks Preservation Commission and is president-elect of the New York City chapter of the AIA.



COURTESY R. M. KLIMENT AND FRANCES HALSBAND



LEFT: "Windows flood the living room with light, and the simply furnished interior creates a relaxed atmosphere," says Kliment. Mariette Himes Gomez designed the interiors. BELOW: "It's the closest we could get to an outdoor room," Halsband says of the living room. The large windows and vertical siding give the space the look of a 19th-century conservatory. ABOVE: The site plan shows the relationship of the remodeled guesthouse, bottom right, to the main house.





NORMAN MCGRATH

EDWARD F. KNOWLES

127 West Fifty-sixth Street
New York, NY 10019
(212) 247-4459

In designing a white-trimmed clapboard vacation house on Nantucket, Edward F. Knowles wanted to create the feeling of "friendly local architecture." "The guest suite wing looks onto a flower garden with a croquet lawn enclosed by a Gertrude Jekyll–like trellis," says Knowles.

DESIGN APPROACH

My houses vary in design, as I interpret stylistic factors that exist in the location. Imagery, proportions, materials and details that are appropriate to the region are reinterpreted. The final structure is an original design that relates to the archetypal local architecture. It is recognizably in the local tradition without being a historical copy. Working with the client, I establish a program of factors, such as functions, sites, materials and color preferences, and then a budget is set. Ideas are developed inductively, and I am keenly aware that the house is the client's; to impose an unwanted idea is irresponsible. My concerns are for the exterior shapes and their interrelationship with the site and landscaping; the flow of the internal space and room relationships; and the manipulation of daylight and nighttime lighting. I've been inspired by Mies van der Rohe for his structural logic and by Frank Lloyd Wright for his spaces, siting and use of light. I admire Philip Johnson for his flexibility in design approaches and his sense of materials and elegance.

Patterson, Flynn, Martin & Manges, Inc.

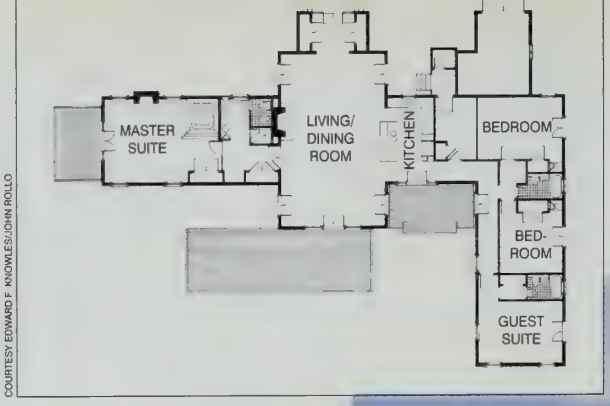
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Photography: Michael Merle

PURE WOOL PILE



COURTESY EDWARD F. KNOWLES/JOHN ROLLO



NORMAN MCGRATH

TOP LEFT: Visible in the plan, the house is made up of separate wings for the living/dining room and the master suite—both with separate "floating" decks set on a pond—and the guest suite. ABOVE: Without any roof overhangs, the living/dining room deck "is a fine place to feed the fish and take in the sun," says the architect.

OFFICE INFORMATION

My office is usually made up of six people, two of whom are architects. I will accept from four to eight houses a year, depending on the size and complexity of the project. I develop the initial designs in collaboration with the client. The staff assists in the preparation of drawings and specifications, and then executes final working drawings and construction documents. Fees are usually a percentage of the construction cost, and I sometimes bill on an hourly basis or work on a lump-sum, fixed-fee contract.

INTERIORS

The interiors are established early in the preliminary design stage. Occasionally the client brings in an interior designer, who is then integrated into the design process. However, I mostly do the interiors with the assistance of a designer whom I hire. Interior design is billed separately from architecture fees.

BACKGROUND

After receiving a bachelor of design degree from Pratt Institute, Edward F. Knowles worked successively for Abraham Geller, Mies van der Rohe, Philip Johnson and Edward Larrabee Barnes before beginning his own firm in 1961. In addition to building numerous private residences—primarily in the New York area—he designed Wolf Trap Farm Park with John MacFadyen and the new Boston City Hall with Gerhard Kallmann and Noel McKinnell.

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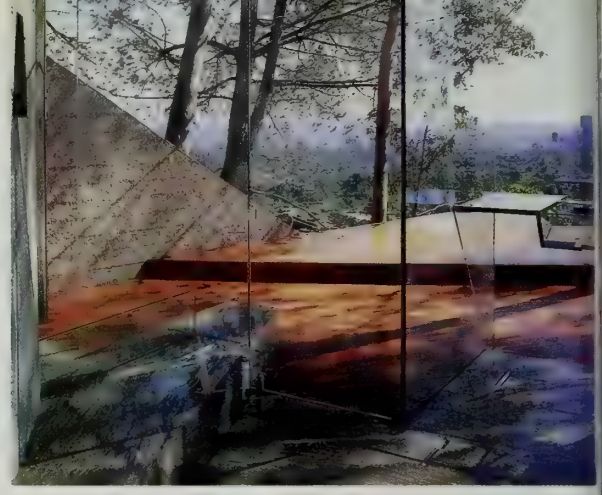
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PHOTOGRAPHY ALAN WEINTRAUB





EMMA SAMMS

African wood, concrete and glass define the master suite of a Los Angeles residence that John Lautner originally designed in 1963 and recently remodeled. Lautner, who has also done residences in Acapulco and Anchorage, has been practicing in the Los Angeles area for over 50 years.

JOHN LAUTNER

7046 Hollywood Boulevard
Suite 800
Los Angeles, CA 90028
(213) 462-2373

DESIGN APPROACH

My approach cannot be categorized. Visually, each one of my projects is unique to its situation and particular client requirements. I look for a whole concept that is basic to human beings. What I call "real architecture" is an attempt to improve life through free and enduring spaces. Concrete is the most desirable material in this respect, because it legitimately allows an infinite variety of spaces. My work is inspired by the architecture of Louis Sullivan and Frank Lloyd Wright, who, unhampered by fad, style or tradition, continually generated new ideas for the function of basic spaces.

OFFICE INFORMATION

I design ten to fifteen residences each year and have no minimum size project. There are generally about five architects in my office, but I personally oversee each project along with a project architect. My fee is based on a percentage of the construction cost, excluding supervision of engineering and construction.

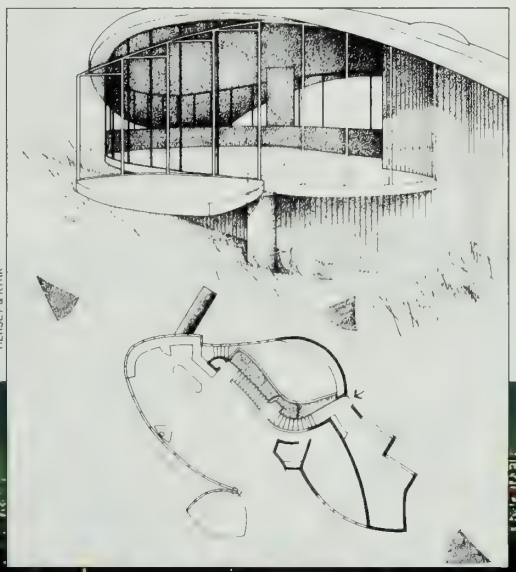
ABOVE AND ABOVE RIGHT: The master bath, largely surrounded by glass, features a fiber-optic-sensor-activated glass sink. The deck, bordered by eucalyptus trees, conceals a Jacuzzi that is revealed by the push of a button

INTERIORS

Although I do not employ an interior designer, I work very closely with the designer selected by the client.

BACKGROUND

John Lautner received his bachelor of science degree from Northern Michigan University and later apprenticed with Frank Lloyd Wright at the Taliesin Fellowship in Wisconsin and Arizona. Since he started his own firm in Los Angeles over fifty years ago, he has designed numerous residences in the United States and Mexico, as well as office buildings, a rehabilitation center, restaurants, a factory and a nature center. Lautner is a fellow of the American Institute of Architects and has been twice nominated for the AIA Gold Medal for lifetime achievement in architecture.



HERSEY & KYRK

BELOW: Lautner used the latest technology to create retractable frameless windows that look out over Los Angeles. The architect also designed the kite-shaped daybed that rests on the bubinga floor. RIGHT: The plan of an Aspen, Colorado, house exhibits Lautner's propensity for curvilinear forms and a dynamic interaction with the environment. A section of the living room pivots open to create an outdoor deck.



RICARDO LEGORRETA

285-A Palacio de Versalles
Mexico, D.F. 11020
Mexico
(525) 596-31-11

DESIGN APPROACH

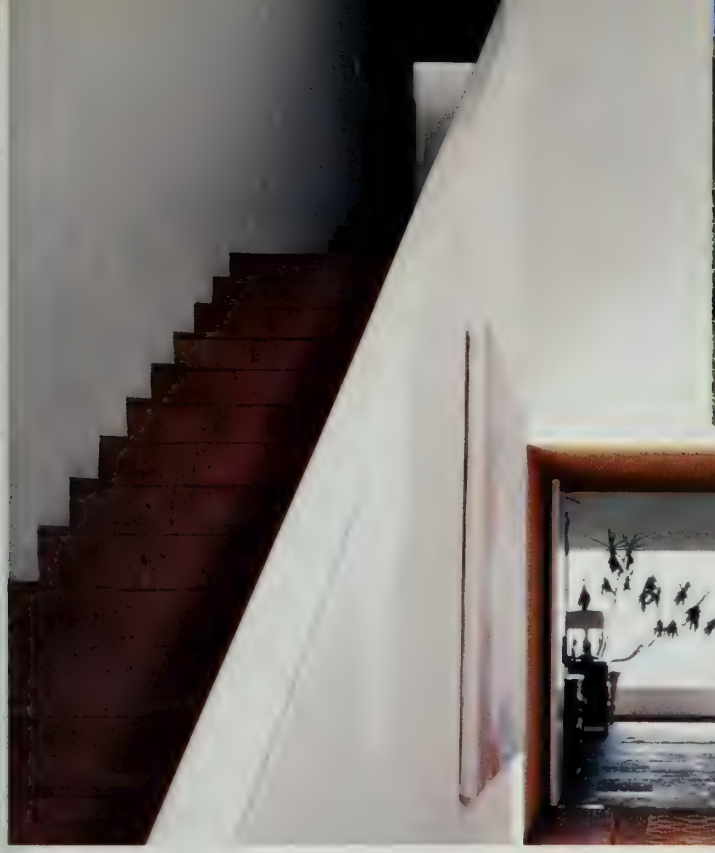
I seek not only to satisfy the real-world demands of function and budget but to fill my work with mystery, surprise, color, humor, drama and sensual richness. I draw upon the vernacular architecture of Mexican villages with their color and textures, from the spatial arrangements of the pre-Hispanic ceremonial centers and from colonial haciendas, from the dignity of the churches and from the robustness of the zocalos and plazas. The Mexican people historically have lived with high walls, ample spaces, color and textures, and it is from these elements that I fashion my designs. The most significant characteristic that identifies my work is the wall, which I use both as a building element and as a symbol. I treat color as another building material; it accentuates shape and can deny the mass of a building form. Architect José Villagrán hired me when I was a student, and he taught me the modernist theory—its disciplined rationalism and its universality. And artist Jesús ("Chucho") Reyes helped me to see the beauty and vitality in traditional structures.

Ricardo Legorreta designed a Los Angeles residence for Ricardo and Georgiana Montalbán in which the plain walls impart the appearance of an ancient monument. At the entrance façade, "the absence of windows gives an intriguing sensation and invites exploration," Legorreta says.

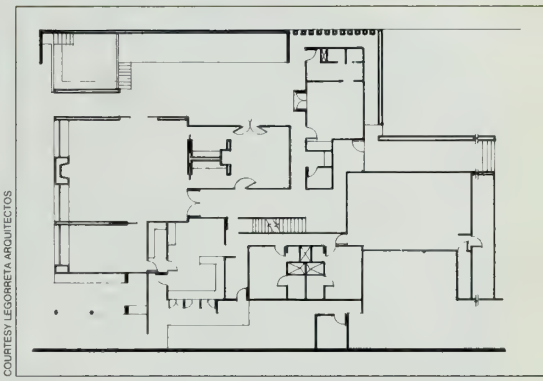


COURTESY RICARDO LEGORRETA

PHOTOGRAPH © KEITH F. NICHOLS







COURTESY LEGORRETA ARQUITECTOS

ABOVE: "Architecture as sculpture" is how Legorreta describes the entrance hall. "The framing of the view, the massive walls and the simplicity of materials add harmony and mystery," he says about the design of the living room, visible at right. TOP RIGHT: "Walls, water and earth colors," he says, "the three elements from Mexican culture," are all found on the north terrace, where the open rectangular form shelters a reflecting pool. ABOVE RIGHT: The plan shows how the rooms are informally ordered inside the outer perimeter walls.

OFFICE INFORMATION

We have twenty-seven architects in our office and sixteen administrative/support staff. We accept no more than two residential projects in one year, while two others may be in the construction phase. We do not normally accept residential projects of less than 7,000 square feet; however, we will do smaller ones if they represent a professional challenge. I am personally involved in all the projects. The scope of our work is limited to schematics and design development; for international projects, we hire a local architect to do the working drawings. Our services also include the approval and coordination of other designers for interiors, landscaping and so forth. The total fee is based on a percentage of the construction budget.

INTERIORS

We have professionals who specialize in designing and selecting all the interior elements. If the client needs other specialized consultants, we recommend firms and coordinate the work.

BACKGROUND

Ricardo Legorreta received a bachelor of architecture degree from the Universidad Nacional Autónoma de México and began his own firm in 1963 in Mexico City. In addition to his residential designs in Mexico and California, Legorreta's commercial work includes the Camino Real hotels at Ixtapa, Cancún and Mexico City, and offices for IBM in Mexico City and Roanoke, Texas.



PHOTOGRAPHY: MERY E. NICHOLS

COURTESY MICHAEL MAHAFFEY

MICHAEL MAHAFFEY

1000 West Wilshire Boulevard
Suite 400
Oklahoma City, OK 73116
(405) 843-5504

Near the Roaring Fork River in Aspen, Michael Mahaffey and interior designer Steve Chase created a year-round retreat for their clients. "The house clings to the slope, presenting a quiet side to the street, an exuberant side to the view," says Mahaffey. A picnic area near the master bedroom is paved with Colorado rose flagstone. The stone-clad house, called Coppertop, has peaked copper roofs that echo the nearby mountains.

DESIGN APPROACH

I spend a lot of time and energy on details and the way a project fits the site. I approach each commission by gathering the requirements from the client and studying the site. Projects are designed without a preconceived architectural style, thereby letting the form follow the function. The natural use of materials and the way they are put together are very important; prominent in my designs are such materials as stone, wood, copper, plaster, slate and granite, and such elements as tall ceilings, large windows and interesting juxtapositions of spaces. As a student of architectural history, I would have to pay homage to the Renaissance masters and Palladio, H. H. Richardson, William Morris, Marcel Breuer, Frank Lloyd Wright and Walter Gropius.

OFFICE INFORMATION

Our office consists of four architects and a secretary. Every year we start three to five residential projects, depending on size and complexity. I personally design and oversee each residence. One

or two architects on my staff assist with construction details and coordination, but I make all design decisions and visit the site. We generally charge a percentage of the construction cost plus reimbursable expenses, which include travel and outside consultants. Occasionally we work on an hourly basis.

INTERIORS

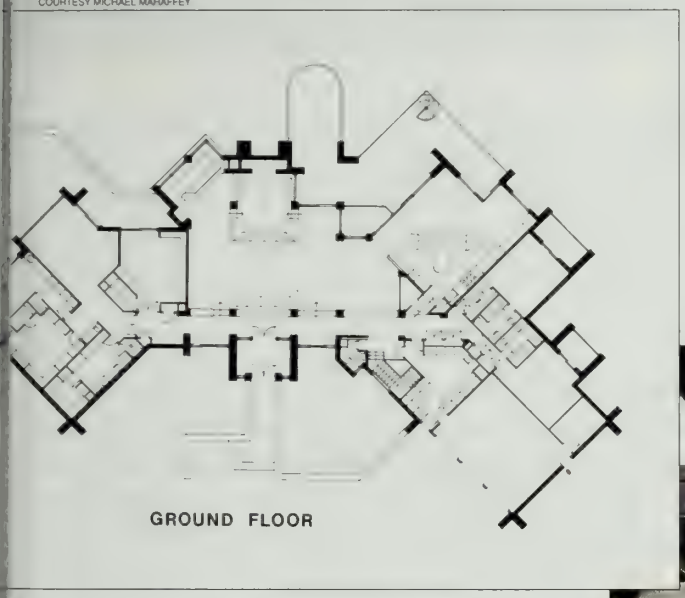
I prefer to work closely with a professional interior designer selected by the client.

BACKGROUND

Michael Mahaffey received his bachelor of architecture degree from the University of Oklahoma. His initial architectural apprenticeship was in Denver, and he began his own office in Oklahoma City in 1966. Mahaffey has designed residences in a variety of settings, such as New York, the desert Southwest, the Rocky Mountains, the Pacific Coast and Oklahoma. He has received a number of honors, including an Appreciation Award from the Comanche tribe of Oklahoma for design services.



COURTESY MICHAEL MAHAFFEY



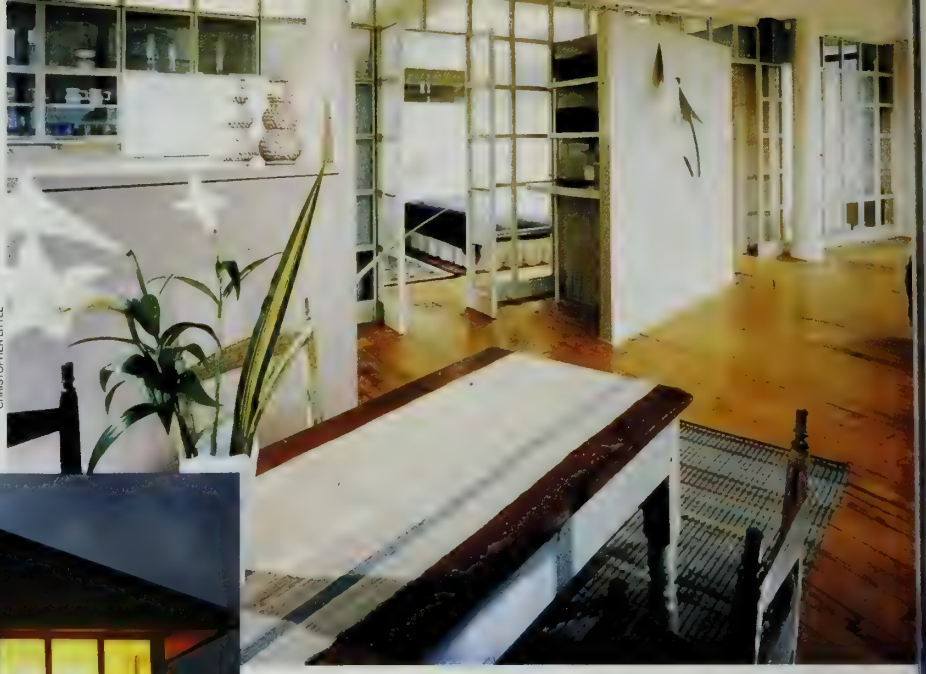
LEFT: The plan of Coppertop. "I sculpted the house around the stone fireplace," says Mahaffey. "The living room is the only room that faces straight on. Everything else is at a forty-five-degree angle." ABOVE: Double oak doors lead from the entrance hall, accented by a Heriz carpet, to the living room.



RIGHT: Using traditional architectural elements, Mahaffey restored his own Santa Fe adobe, built by artist Gerald Cassidy between 1915 and 1920. The dining area was originally the painting studio. The artist's wife, sculptor Ina Cassidy, carved the long beam. Near the 19th-century pine table and Hickory White dining chairs is a wooden lion by Leroy Archuleta.



JEAN FRANÇOIS GILLIOT



CHRISTOPHER LITTLE



FREDERICK CHARLES

WILLIAM MCDONOUGH

116 East Twenty-seventh Street
New York, NY 10016
(212) 481-1111

TOP RIGHT: "A glass wall aligned with the city's east-west grid axis separates the 'public' living spaces from the 'private' bedroom and study spaces, made up of white plaster shapes oriented to the true east-west axis," explains William McDonough of a New York apartment he created from a loft. ABOVE: Of another Manhattan loft that McDonough renovated, he says, "The residents requested a penthouse filled with light yet private from the semipublic roofscape."

DESIGN APPROACH

Prominent in our designs are materials and elements that relate to similar elements in the project vicinity. We often use materials that reflect their handmade quality and colors that reinforce the relationship to the surrounding landscape. Pure geometries underlie our plans and elevations. Our design approach is based on four premises. First is our perception of the character of the clients. Second, we are guided by the specific nature and geometry of the site. Third, we attend to long-established principles of design while working to extend their limits. Last, we endeavor to build with materials and processes that minimize harm to the inhabitants as well as to the environment. Joseph Paxton, Louis Sullivan, Frank Lloyd Wright, Mies van der Rohe and Louis Kahn have been primary figures influencing our thinking.

OFFICE INFORMATION

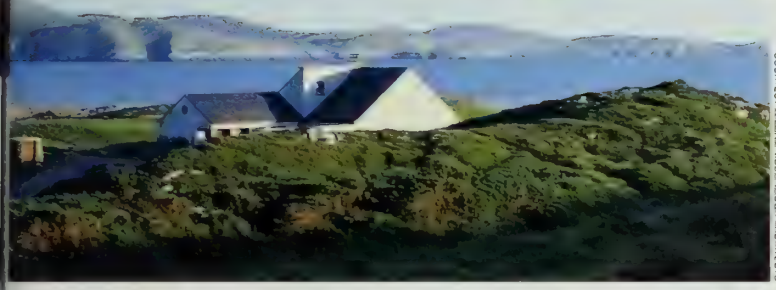
There are currently nine architects in our office, with a support staff of three. Each project has an associate in charge as well as a



JOSEPH VANCE



DURSTON SAYLOR



COURTESY WILLIAM MCDONOUGH ARCHITECTS

ABOVE LEFT: The model of a traditional, gable-roofed beach house in Sagaponack, New York. "The trim actually expresses the structure," the architect points out. "Architectonically, it's a Miesian structure in Shingle Style form."

ABOVE: "In 1987 sculptor Anthony Caro and British developer Peter Palumbo sponsored three architects to collaborate with artists," says McDonough of his Triangle Artists' Workshop in Pine Plains, New York. "Our project explored geometry, mass and volume, wall and transparency." LEFT: McDonough's passive-solar design in County Cork, Ireland, merges with its rugged setting on the Dunmanus peninsula.

project architect involved in the day-to-day coordination of our design and administrative efforts. We have been able to execute as many as six residential projects at a given time, and we will accept as many residences as will allow my personal participation in all aspects of the design. Charges are privately negotiated.

INTERIORS

We oversee a project down to its interior finishing details. Depending on the clients' proclivities and abilities, we design the furnishings, assist them with their own selections of furnishings or make arrangements for interior designers to assist them. We often work with interior designers associated with the clients.

BACKGROUND

William McDonough received a master of architecture degree from Yale. He worked with Davis, Brody & Associates in New York and represented the firm in a joint venture, working in the office of Jaquelin Robertson for one year. Since beginning his own firm in 1981, McDonough has completed a number of residences and other projects, such as the Environmental Defense Fund national headquarters and the Quilted Giraffe restaurant—both in Manhattan—and has planned the Warsaw Trade Center for Poland. The firm has won design awards from the American Institute of Architects and has done research on nontoxic materials and construction methods.

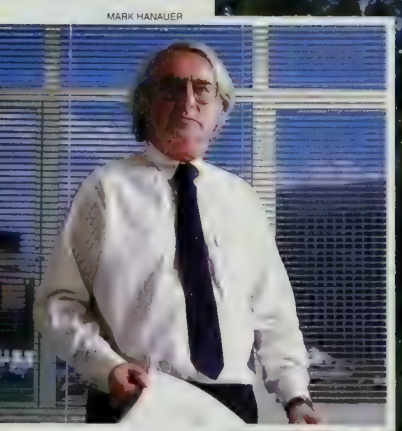
RICHARD MEIER

+75 Tenth Avenue
New York, NY 10018
(212) 967-6060

DESIGN APPROACH

The characteristics one might notice most often about our architecture include a sense of lightness and openness, and the ease with which the different spaces relate to one another. The modulation of geometric forms and the use of column and beam construction, enclosed by smooth, taut planes, belong to the vocabulary of modernist architecture. They emphasize the spatial experience for the person living in the house, moving through it or going from the inside to the outside. At the same time, I make a distinct separation between the public and private areas. The first thing I do in designing a house is look at the site. I need to analyze the way the house will relate to it, and I determine the quality of light that would come into various spaces at different times of the day and the different views one has from all parts of the house. These considerations must be balanced with programmatic requirements. Inspirations come from everywhere, including many from the history of architecture.

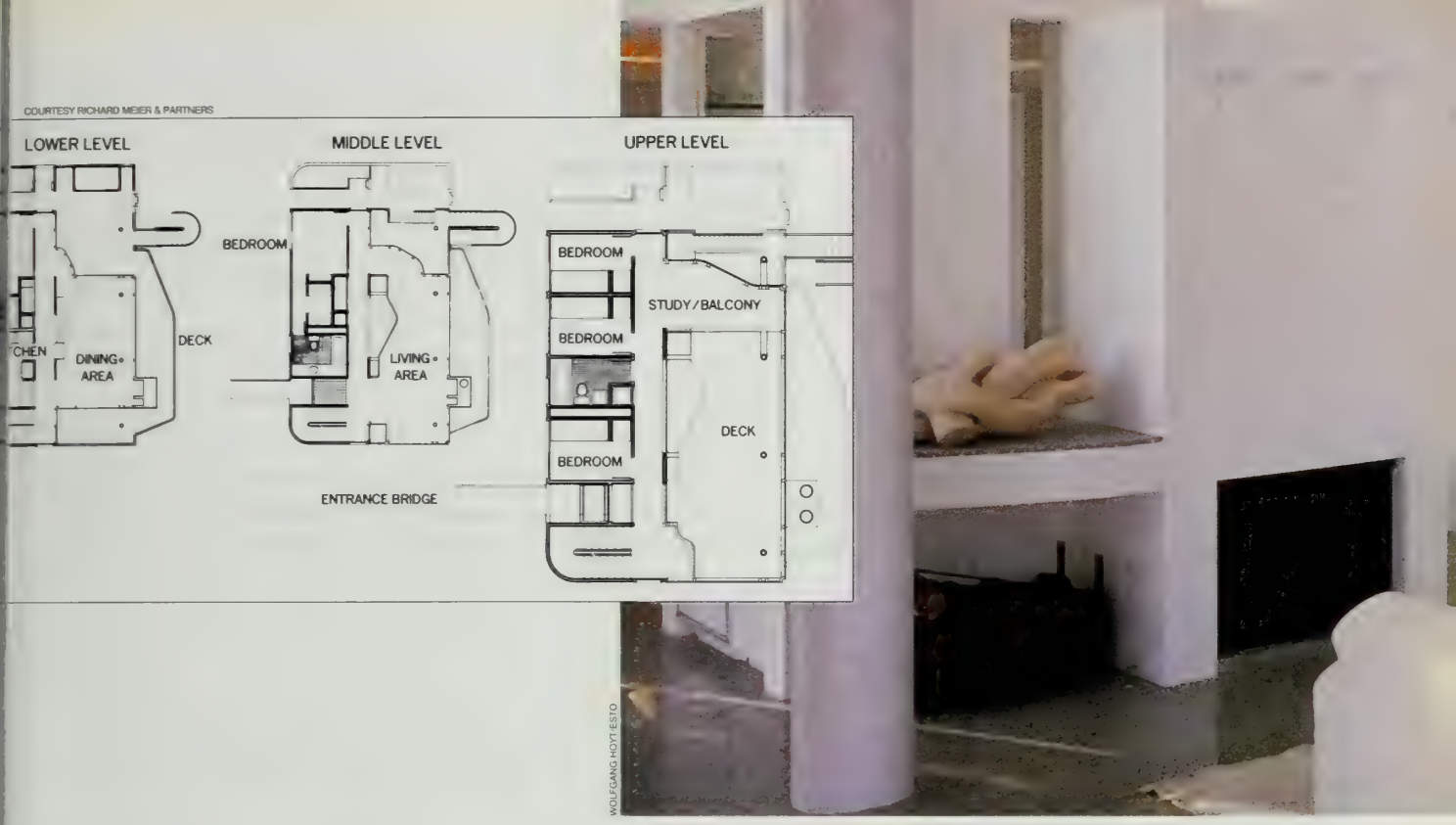
BELOW: "It is the only house visible on this shore of Lake Michigan, giving it an incredible sense of privacy," says Richard Meier of a vacation retreat he completed in 1973. BELOW RIGHT: "The main entrance is via a bridge so that one enters on the top floor and moves down through the house, an inversion of the traditional notion," says Meier.



MARK HANAUER



TONY SOLURI



ABOVE LEFT: The plans of the Lake Michigan house show how the middle-level area relates to the lower and upper levels. Bedrooms are on the enclosed side of the residence, next to the bluff. ABOVE: "The fireplace/counter/bar divides the living room from the dining area," says Meier of a light-filled Malibu house he designed to respond to "the openness and freedom of movement so uniquely possible in southern California."

OFFICE INFORMATION

We have sixty architects in the New York office, with a total of seventy employees, and thirty-five architects in the Los Angeles office, with a total of forty employees. Because I want to devote full attention to a residential design, I accept only one project each year. I oversee each commission, although there is a project manager who supervises the day-to-day coordination. We charge by the hour. At the beginning we ask for a retainer, which varies according to the size of the project.

INTERIORS

Our office does the whole interior—the cabinetry, the furniture, everything. When you plan the house, you plan the interior.

BACKGROUND

Richard Meier received a bachelor of architecture degree from Cornell. He worked for Davis, Brody & Wisniewski; Skidmore, Owings & Merrill; and Marcel Breuer before beginning his own Manhattan firm in 1963. He has designed a number of museums, including the High Museum of Art in Atlanta and the Museum for the Decorative Arts in Frankfurt, and is now designing the Getty Center in Los Angeles and the Museum of Contemporary Art in Barcelona. Meier has received the Pritzker Architecture Prize, the Royal Gold Medal from the Royal Institute of British Architects, the Arnold W. Brunner Memorial Prize and eleven Honor Awards from the American Institute of Architects.

EDWARD I. MILLS

50 White Street
New York, NY 10013
(212) 334-9891

DESIGN APPROACH

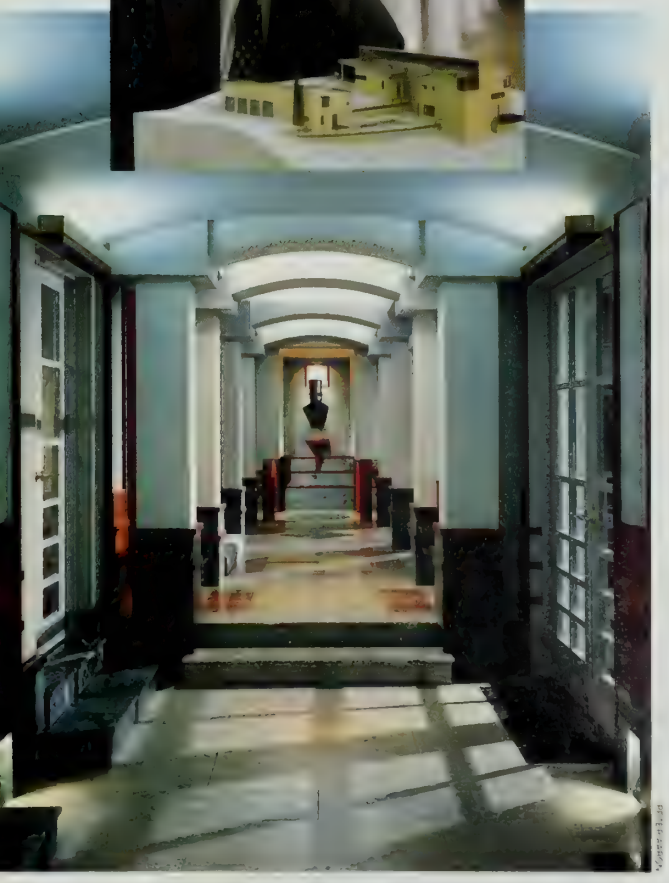
Our architecture embraces two poles. The first is highly formal and clean modern work. The second is very contextual work with a story that has a topological and urbanistic rapport between a given project and its context. The design elements and materials that figure prominently in our designs are pure form, natural materials and pure color. Our basic approach to architectural design is a very personal search for a subtle yet metaphysical Platonism; this search interacts with our clients' personal tastes and needs to enrich the results. The historical and living architects influential to me are Le Corbusier, Alvar Aalto, Carlo Scarpa, Louis Kahn, Richard Meier and I. M. Pei.

OFFICE INFORMATION

Our office has five architects and ten employees total. We do one or two single-family residences each year. The minimum size project we accept depends on the location, and a minimum fee would be around $25,000. I personally oversee each residential



GEORGE OBREMSKI



BELOW: Elaborating on the Moderne and Spanish colonial traditions of a 1929 residence, Edward I. Mills collaborated with his former partner, Bartholomew Voorsanger, to renovate a Bel-Air, California, residence. LEFT: The piers and arches of the entrance hall form a rhythmic procession past the dining room and courtyard doors.



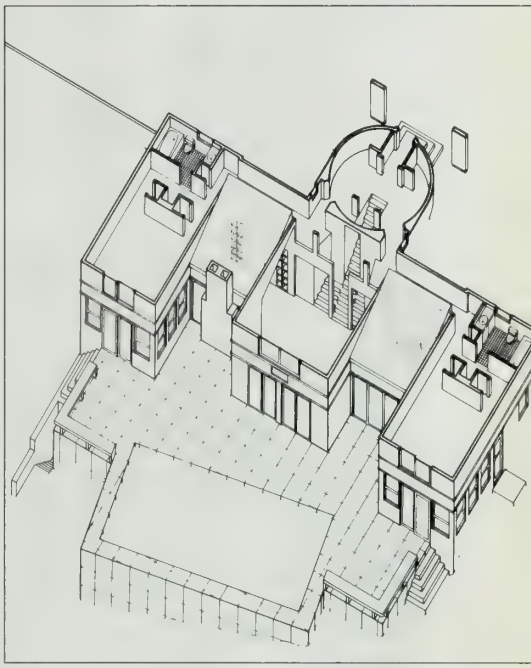
project, and there is usually a project architect who carries it through on a day-to-day basis. We charge a percentage of the construction cost; the percentage varies, depending on the size of the project.

INTERIORS

We design interiors ourselves and are well known for them. We also have had many fine relationships with interior designers working on our residential projects.

BACKGROUND

Edward I. Mills received a master of architecture degree from Harvard. After working for several firms, including The Architects Collaborative, I. M. Pei and Richard Meier, he formed a partnership with Bartholomew Voorsanger in 1978 and later started his own firm. Mills has won a number of awards for his restaurant, retail and residential designs.



LIZZ HARDWICK

For a vacation house in the Hamptons, Mills blended modernism with Shingle Style architecture. RIGHT: An axonometric shows a rotunda stairway that descends to a tripartite arrangement of the living area flanked by two bedroom pavilions. The pool is set off axis.



NORMAN MCGRATH

LEFT: Open, gablelike corridors were designed to seem like "transparent porches." BELOW: A shingle-clad, gabled wing creates a porte cochere, welcoming visitors into a classical rotunda—the cylindrical entrance hall.



NORMAN MCGRATH

CHARLES MOORE

2102 Quarry Road
Austin, TX 78703
(512) 476-5780

DESIGN APPROACH

My work tries to be responsive to the special character of a site or region and is usually characterized by simple materials and dramatic spaces. I'm interested in listening to and working with the clients to make something they feel a part of. Vertical spaces and compositions with diagonals in plan and section are prominent in my designs. Many architects have inspired me with their responsiveness both to geometry and to the presence of people moving in spaces—particularly Louis Kahn and the seventeenth-century Italian architect Francesco Borromini.

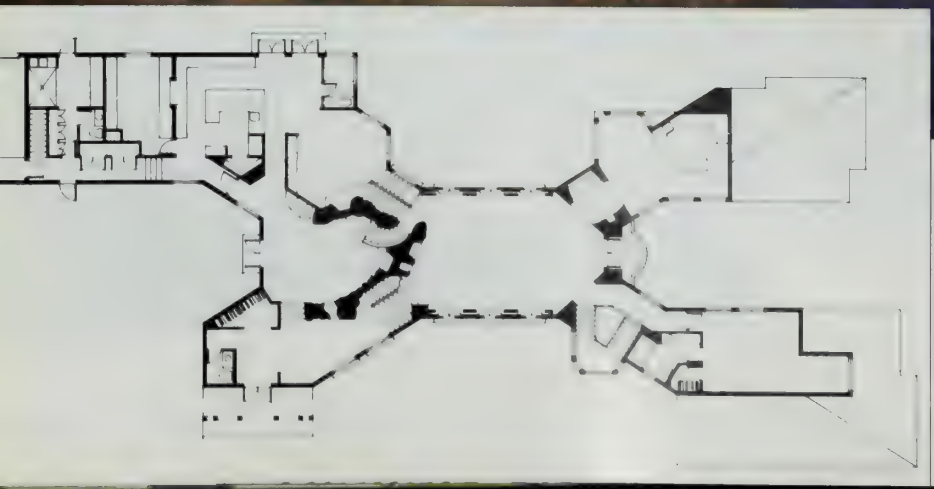
OFFICE INFORMATION

In the Austin, Texas, office are Moore's design partner, Arthur Andersson, three additional architects and a total staff of eight. At Urban Innovations Group (UIG)—a teaching component of the School of Architecture and Urban Planning at UCLA—there are approximately eight architects, three or four staff members and fifty to fifty-five students each year. At the Austin office we typically work on six to eight houses a year. While each residential

BELOW: "It's a farmhouse with Scandinavian and Shaker overtones," Charles Moore says of a house near Racine, Wisconsin, he designed with William Hubbard and Robbin Hayne of UCLA's Urban Innovations Group. Surrounded by prairie and woodlands, the residence sits on the crest of a knoll overlooking a pond. The house is characterized by a sweeping roof shape and vernacular touches, such as the roof brackets, wood-rail balcony and board-and-batten cladding. BOTTOM: Prairie School–style open planning was expanded upon for the organization of the house: The living room, dining room, bar and playroom all interrelate.



JAIME LUCK



COURTESY CHARLES W. MOORE ARCHITECTS



DAVID ZANDUCHI

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project has someone in the office in charge, I oversee each house in part, and I am especially involved in the schematic design. We charge a percentage of construction cost on some projects and an hourly fee on others.

INTERIORS

We have employed outside interior designers, and we design interiors ourselves. If an interior designer has been selected by the client, we like to work very closely with him or her.

BACKGROUND

Charles Moore holds a master of fine arts degree and a doctorate in architectural history from Princeton. Currently he is the O'Neill Ford Professor of Architecture at the University of Texas at Austin. Moore has served as the chairman of the departments of architecture at the University of California, Berkeley, and Yale (where he later served as dean) and as the head of the architecture program at UCLA. Among his most noted projects in California are the Sea Ranch Condominiums, Beverly Hills Civic Center and Oceanside Civic Center. He became associated with Urban Innovations Group in 1974 and began the Austin firm in 1985. Moore has won numerous awards for his residential and civic designs; he received the 1989 American Institute of Architects Topaz Medallion for Excellence in Architectural Education and the 1991 Gold Medal for lifetime achievement in architecture.

BELOW: In Moore's kitchen in Austin, Texas, the painted floor looks like inlaid marble. "My own kitchen is very visible from the living room. When I remodeled I kept all the existing cabinetry, so I covered it all up with a marbleized pattern of Wilsonite Formica. I liked the idea that it would seem somewhat pretentious—sort of monumental and pleasantly ridiculous."



RON DORSEY

BELOW: "This small house at Sea Ranch is one room wide, allowing ocean views to be perceived through the building," says Moore of a residence he designed in collaboration with Michael Burch and John Echlin of UIG. Moore was one of the principal designers of the 1965 Sea Ranch community, a 5,000-acre development north of San Francisco that influenced a generation of buildings with its barnlike and slant-roofed-shed forms.



JANE LIDZ



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MOORE RUBLE YUDELL

933 Pico Boulevard
Santa Monica, CA 90404
(213) 450-1400

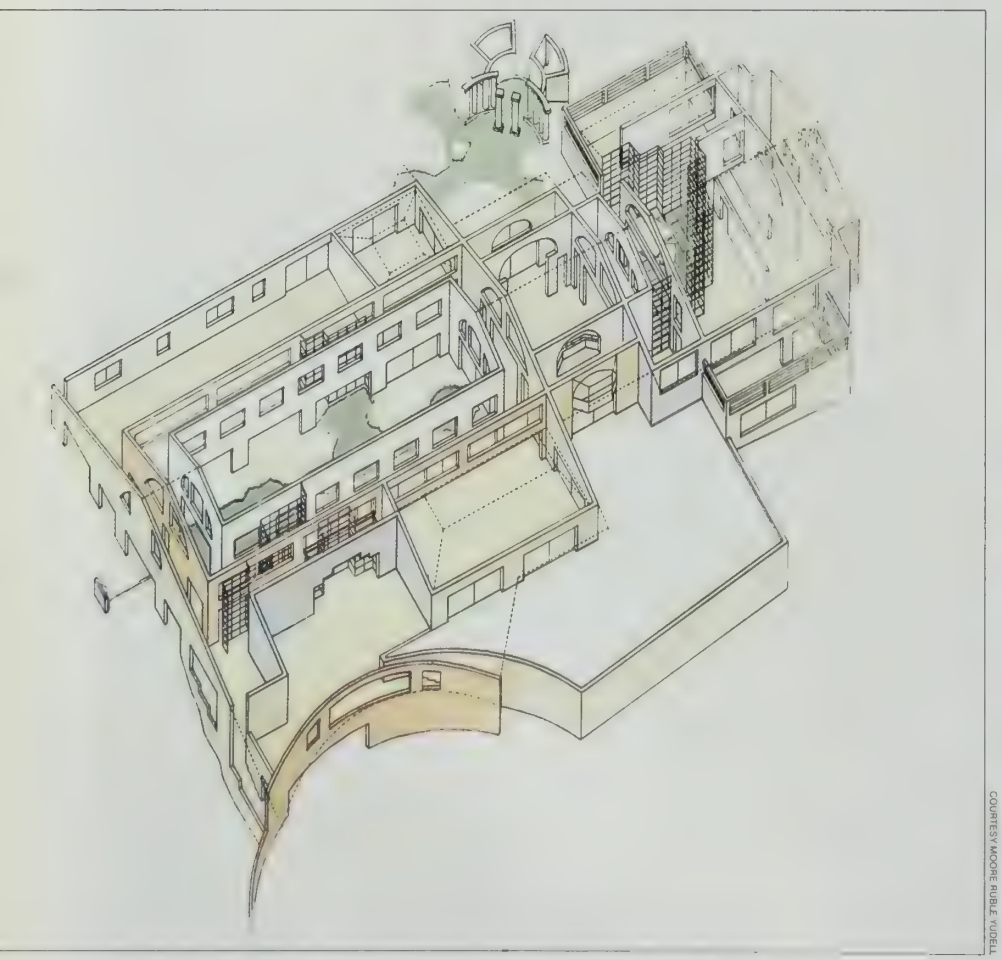
BELOW: Boxes within boxes—like an Oriental puzzle—became the design theme of a Moore Ruble Yudell residence on the island of Singapore. Buzz Yudell, left, and John Ruble designed the house with Texas-based partner Charles Moore. The axonometric drawing reveals cooler colors at the innermost spaces. Tina Beebe was color consultant. BELOW RIGHT: Central to the house is the lattice-walled courtyard—an inner garden with a refreshing pool. Furniture from Tropitone. The interior design throughout was by Steve Chase.

DESIGN APPROACH

Our work is known for its fresh interpretation of traditional forms; we make connections to traditional architecture through elements that we consider timeless, such as the quality of light, the proportion of space, the crafting of materials and the connection of a building to the landscape. We often draw inspiration from our own favorite places—cities, buildings, gardens—and our houses vary greatly as we seek to celebrate the special qualities of a particular site and the different dreams of our clients. We find pleasure in materials of subtle richness, combined in clear, simple ways. We admire the architecture of Louis Kahn, Alvar Aalto and Andrea Palladio, and appreciate Sir Edwin Lutyens and Gertrude Jekyll for their inspired planning of elegant houses and gardens.

OFFICE INFORMATION

Collaboration is central to the way we work. The principals—Charles Moore, John Ruble and Buzz Yudell—work closely together on every project, and we draw our clients into the process



COURTESY MOORE RUBLE YUDELL



JANE LIDZ



JAIME ARDILES-ARCE



JANE LIDZ

Southern California's Spanish traditions inspired the architects' design of a cliffside Malibu residence. "The south façade and terrace bring the ocean view indoors and integral living spaces out into the landscape," explains Yudell. Tall windows open to the double-height living room, left, and the octagonal tower contains the dining room, below, and the master bedroom, above.

as much as they are willing to be involved. One of the principals takes charge to oversee each project. In addition, each house has a project manager and staff as required by its size. Nearly two-thirds of our staff of fifty are architects. Single-family houses remain among our favorite projects, and we accept as many as our schedules allow. We determine the best fee structure—a percentage of the construction cost or a charge for our time and expenses—or combine these approaches for different phases of work.

INTERIORS

We see design as a comprehensive process, so we don't make great distinctions between interior and architectural design. While we offer in-house expertise, we have also worked with fine interior design firms, and we are flexible about the process, recognizing that it is a crucial step in the creation of a residence.

BACKGROUND

John Ruble received a master of architecture degree from UCLA. Buzz Yudell has a master's from Yale, where he began his affiliation with Charles Moore. Both Ruble and Yudell worked with Moore at Urban Innovations Group in Los Angeles before beginning Moore Ruble Yudell in 1977. The firm has completed numerous award-winning projects, including the Housing and Master Plan for Tegel Harbor, Berlin, Germany; and the Carousel Park, Santa Monica Pier, Santa Monica, California.

MORRIS + MORRIS

18 Windmill Place
Armonk, NY 10504
(203) 869-9700

DESIGN APPROACH

We describe our work as eclectically original, bold, dramatic, fresh, fun, imaginative, memorable, personal, provocative, whimsical, witty and, with it all, having an abiding obeisance to the classical. Each project is new, with new design opportunities and new ground rules. Our basic approach is to establish a compatible, realistic and creative game plan that will bring about the most successful union of design, form and function. The balance of design and craft are more important than the elements and materials themselves. For example, the juxtaposition of concrete block, ground-faced concrete block and glass block makes the most of the single construction discipline of masonry. Add plywood. Suddenly, the design finds aesthetics rooted in construction precision, further enhanced when the elements—built, sculpted or painted—are hierarchically arranged. We admire Michael Graves, Robert Venturi and Cesar Pelli. And having spent time around their historic works, we remain impressed with Andrea Palladio and Thomas Jefferson.

Christopher, left, and Timothy Morris designed a Virginia retreat that combines technological concerns with playfully overscale classical ornament. Facing a man-made lake, the central window of the west façade recalls a Roman triumphal arch adorned with festive swags; the cutouts are metal.

COURTESY MORRIS + MORRIS



PHOTOGRAPH: PETER AARON

OFFICE INFORMATION

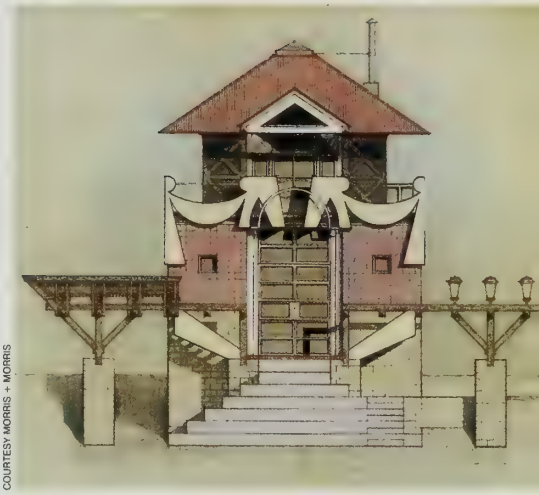
For about a decade, Morris + Morris was just that—an office of two architects. We are now affiliated with William Milo Barnum of Greenwich, Connecticut, with a staff of ten. We still accept as many residential projects as we can personally oversee. Size means nothing; creative opportunity means everything. The proper execution of our design is as important, exciting and rewarding to us as it is to our client. Our contracts and fees are negotiated on an individual basis.

INTERIORS

We design interiors ourselves. Through our present affiliation, we also are able to offer the services of an interior designer.

BACKGROUND

Christopher and Timothy Morris both have bachelor of science degrees in architecture from the University of Virginia. Timothy Morris obtained his master of architecture degree from Yale; Christopher Morris received his from Princeton. They began their own firm in 1981 and have designed a number of residences in Connecticut, Colorado, Rhode Island and Virginia. They won first prize in a 1990 international housing competition held by the Bronx Museum of the Arts.



COURTESY MORRIS + MORRIS

ABOVE: The west-elevation drawing. A 12-foot-square unit is used as a design measure. A terrace is located at left. BELOW: In the evening, the floor-to-ceiling windows of the second-story living room and third-story master bedroom become particularly visible. Raising the principal rooms allows greater views of the lake and the distant Blue Ridge Mountains.



LEFT: The south façade, with a recessed ground-floor entrance, is dominated by a double row of second-story windows topped by a glass pediment. The windows and glass-block Trombe wall generate passive-solar heating, with vents that also cool the house. A roof overhang provides shade for the upper terrace and master bedroom.





PHOTOGRAPHY: TONY SOLURI

RUSSELL INGRAM

JAMES L. NAGLE

Nagle, Hartray & Associates
230 North Michigan Avenue
Chicago, IL 60601
(312) 263-6990

Two caretakers' cottages built on the edge of a Chicago industrialist's estate in Highland Park, Illinois, have been renovated and unified by James L. Nagle with a 60-foot-wide breezeway linking the two gabled structures. "We tried to do what was correct for the houses rather than what was current," explains the architect.

DESIGN APPROACH

Our firm's work is consistently modernist in attitude, although contextualism is important for renovations, remodelings, additions and urban-scale neighborhood housing complexes. Our approach relates to the client's program, site analysis, construction capabilities, spatial invention and the interrelation of detail and form. We have designed a large number of masonry buildings, primarily in urban settings. Suburban solutions are often stucco or frame with expansive openings. For rural structures, we have investigated wood and shingle construction. The de Stijl movement has been a consistent influence, along with the work of Frank Lloyd Wright and Mies van der Rohe. Historically, Louis Sullivan and H. H. Richardson represent precedents far more interesting to our work than classicism.

OFFICE INFORMATION

We have some fourteen architects, ten draftspeople and five support staff in our office, and we accept about six to ten residential



projects a year. The minimum size of a project we undertake depends on the potential of the design solution. The partners work with one associate and a job captain throughout the process. We charge a percentage of the cost of construction based on the complexity of the project, and have also worked on an hourly basis.

INTERIORS

We prefer to design all aspects of the buildings ourselves, including interiors, but we do work with selected interior designers—especially in connection with historical work.

BACKGROUND

James L. Nagle received his bachelor of architecture degree from MIT and his master's from Harvard, and began the firm with John Hartray in 1966. He worked previously for The Architects Collaborative in Cambridge, Massachusetts, and for Stanley Tigerman in Chicago. In addition to his residential work—apartments, single-family houses and dormitories—Nagle has been involved in urban renewal and mixed-use projects. The firm has received some forty architectural awards, including design awards from the American Institute of Architects and its Chicago chapter.

ABOVE LEFT: In effect a small English village, the Highland Park house, including stables, pays tribute to the architecture of Sir Edwin Lutyens and the landscape designs of Gertrude Jekyll.

ABOVE: For a residence in Hyde Park, Illinois, Nagle combined the flavor of the surrounding 19th-century residences with his ideas of what a modern house should be. The axonometric drawing shows the dual personality of the residence: The front façade is visually in keeping with the neighboring houses, while contemporary geometric elements are evident at the rear façade.

BOB RAY OFFENHAUSER

3800 West Alameda Avenue
Suite 1190
Burbank, CA 91505
(818) 843-5544

DESIGN APPROACH

I create a warm, gracious charm for my clients' lifestyles. A blend of diverse styles and details provides an individual character for house and garden, and a total harmony. First we prepare circulation diagrams, site studies, sections and an overall architectural concept. Then we build a model and do a sketch to show the client. Prominent in our work are cross axes with views in many directions, and changes in the volumes of space for architectural interest and bringing in light. We like to use stone, marble and granite, and wood for doors, ceilings and paneling. I've been inspired by the axial concepts of the French châteaus and the relationship of house and garden in early Chinese and Japanese designs and in Palladio's sixteenth-century villas.

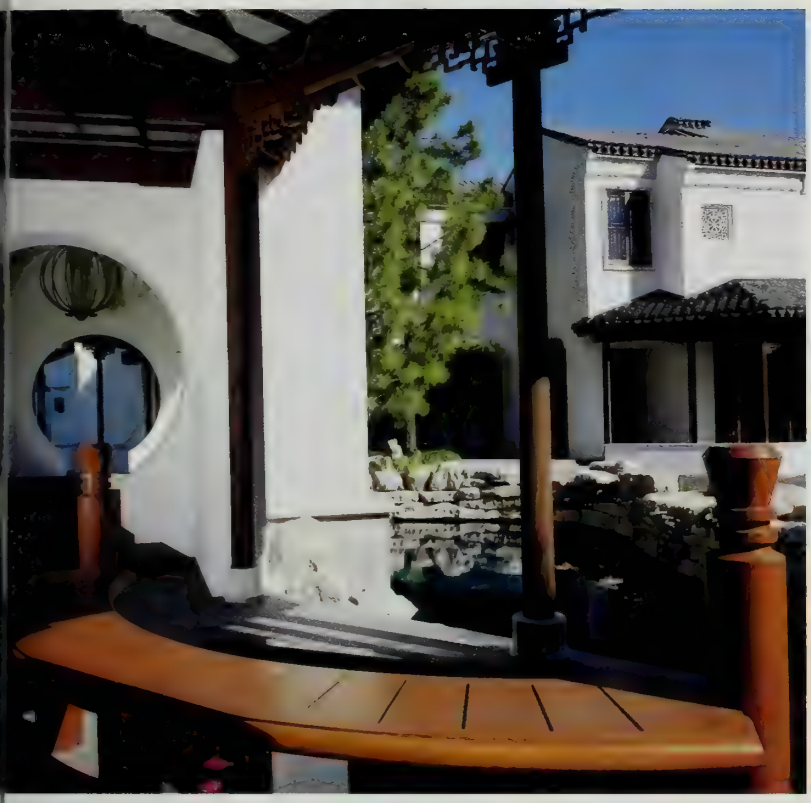
OFFICE INFORMATION

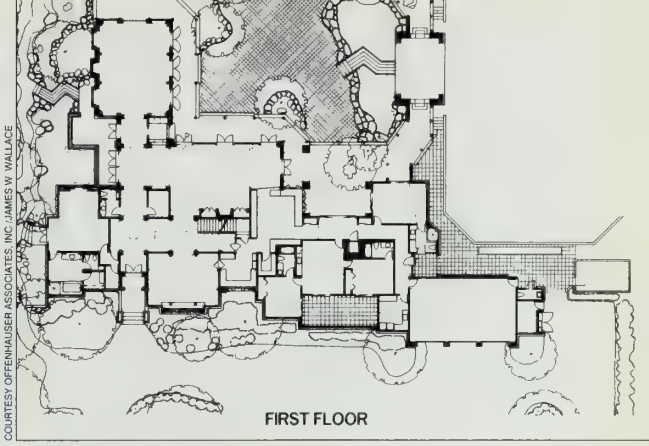
There are three architects and two senior draftspeople in our office; the total staff is seven. We accept only new work, no remodelings, and the number of single-family residential projects

"The residence's simplicity reflects the taste of the Ming Dynasty," says Bob Ray Offenhauser of a house he built for clients in Los Angeles that drew its inspiration from an ancient Chinese design. A terrace, a balcony and a quatrefoil window on one wall of the east façade all take advantage of the views of the pond and a courtyard. Doors are of handcrafted alder wood.



PHOTOGRAPHY MARY E. NICHOLS







ABOVE: A resting bench was crafted with holding posts for entry into the Jacuzzi. Ornamenting the end of the viewing and tennis pavilion is a moon gate. "The swimming pool is designed to look like a small pond with the pavilion sitting in the middle," Offenhauser says. TOP RIGHT: The first-floor plan. ABOVE RIGHT: Opening to the courtyard are the garden room, left, and the living room. "The house is named for a butterfly," explains the architect, "and the Chinese symbol for 'butterfly' is featured on the tiles along the eaves of the roof."

we accept each year varies—they require from two and a half to four years to complete. Currently we have ten projects under construction and four in the design phase. Square footage is not a consideration in my accepting a job; what is important is the client's desire to have a very individual house. I personally oversee each project, and I charge a fee based on a percentage of the construction cost.

INTERIORS

We work with interior designers from the beginning of every residential project.

BACKGROUND

Bob Ray Offenhauser received a bachelor of architecture degree from the University of Southern California and began his own firm in 1966, specializing in residential work. Most of his clients—who include the royal family of Saudi Arabia—have commissioned houses in the Beverly Hills, Bel-Air, Malibu and Montecito areas of southern California.

JAMES OLSON

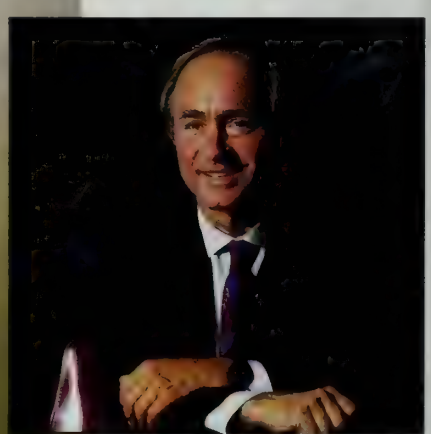
Olson/Sundberg Architects
108 First Avenue South
Fourth Floor
Seattle, WA 98104
(206) 624-5670

DESIGN APPROACH

We do contemporary architecture that responds to its setting in a very individual way. We are skilled at placing contemporary architecture in historic settings and like to weave art and antiques into our contemporary settings. Often our work has a certain serenity and almost a spiritually uplifting quality created with the use of simple surfaces and soft indirect light. We try to balance many issues of design, such as our clients' aspirations, creature comforts, psychological space, light, the site, aesthetics, energy conservation and the environment. We like to use simple lines and simple materials such as concrete, wood, metal and plaster. Our buildings are often anchored to the earth with heavy, solid materials at the base, while roofs and ceilings appear to float as if completely weightless. Our favorite architects include those of the ancient Egyptian temples, Palladio, Luis Barragán, Carlo Scarpa, Frank Lloyd Wright, Louis Kahn, Robert Venturi, and Northwest architects Roland Terry, Ralph Anderson, Paul Kirk and Arthur Erickson.

James Olson designed his own apartment in a structure he built with other architects across from Seattle's Pioneer Square. "The hall and stairway create an inner sanctuary away from the traffic noises and bright city lights," he says. "The abstract shapes make light the dominant theme, and the glass railings seem to float in space and reflect the light." A skylight illuminates the hall by day. Floors are sponge-painted fiberboard.





PHOTOGRAPHY: ROBERT PISANO

OFFICE INFORMATION

We are a twenty-five-member architectural firm composed of two design principals, James Olson and Richard Sundberg, one managing principal, three associates, fifteen architectural staff and four administrative persons. There is no limit on the number of projects we accept. The principals personally oversee all of their residential projects, collaborating with the client and working closely with the project architects. We charge our residential clients on an hourly basis.

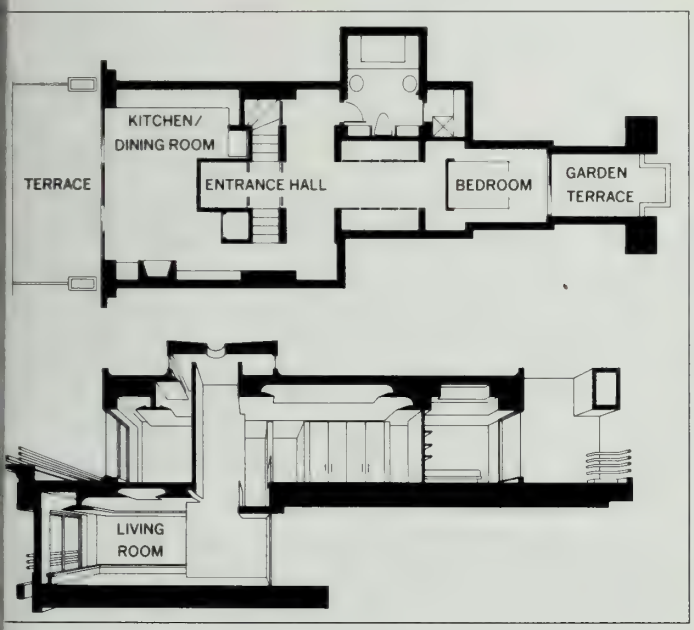
INTERIORS

Sometimes we suggest an interior designer. We prefer to work closely with him or her, because that brings the best results. We feel that architecture, interiors and landscape are really extensions of one another.

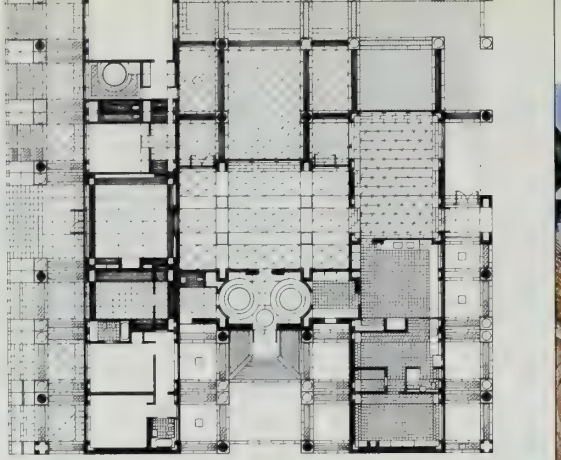
BACKGROUND

James Olson began his office in 1966 after receiving a bachelor of arts degree from the University of Washington and working for Ralph Anderson. Richard Sundberg joined Olson in 1971. The architects are currently collaborating with Venturi, Scott Brown on the design of the Seattle Art Museum. The firm has received a number of awards from the American Institute of Architects.

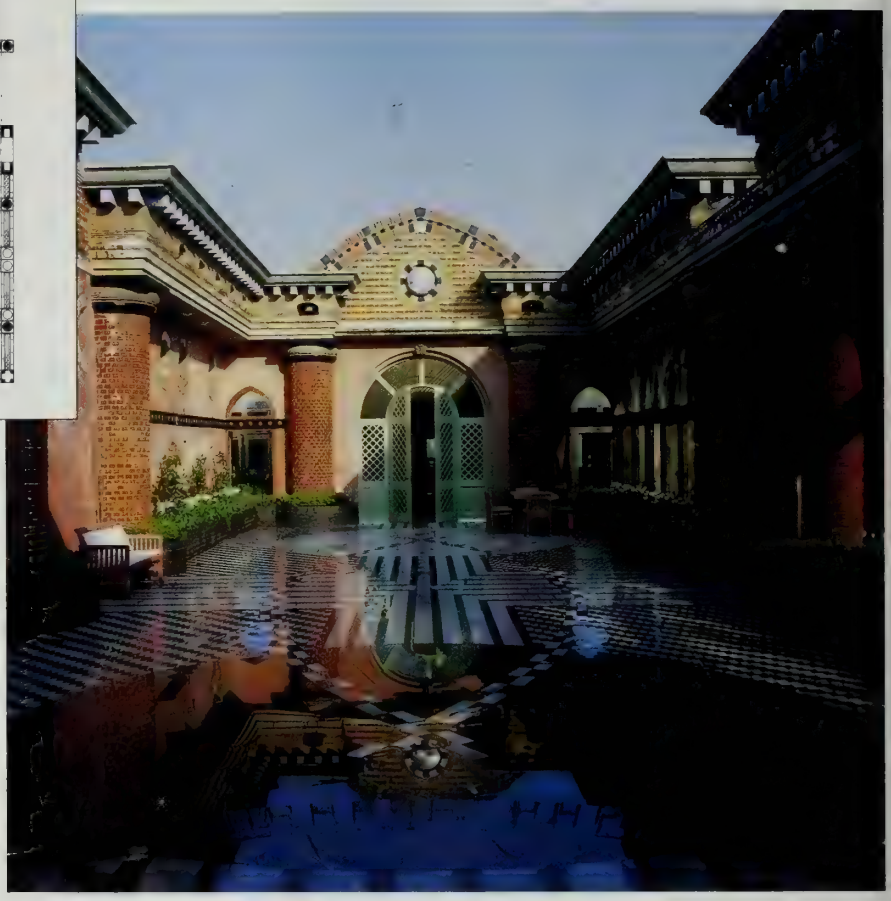
BELOW LEFT: The second-floor plan shows the kitchen/dining room opening to a large terrace that overlooks Pioneer Square. A dressing area forms the passageway to the bedroom and the garden terrace beyond. The cross section reveals the first-floor living room, the drop-soffit ceilings and the double-height entrance hall. "The entrance hall is the conceptual center of the house," explains Olson. BELOW: Along the living room wall, "the Nancy Mee sculpture collaborates with Jeffrey Bishop's mural," Olson says. "My objective was to create a complete integration of art and architecture within the urban context."







COURTESY JOHN OUTRAM JOHN ROLLO





PHOTOGRAPHY DERRY MOORE

JOHN OUTRAM

16 Devonshire Place
London W1N 1PB
England
44-71-224-1455

DESIGN APPROACH

My work is composed of a variety of solid materials that make up colorful patterned compositions. The general composition tends to be "traditional," but the forms and materials are original. My desire is to create a building in a landscape that reminds one of nature but is made up of columns, arches, floor patterns and so on. I tend to use brick, ceramics, colored crushed concrete, cast glass, plywood, glazed roof tiles, marble floors and stained plaster walls. Prominent elements in my designs include very big columns, propellers, skew arches, and rafts carrying pyramids. Some of my influences are ancient Egyptian hieroglyphics and Minoan Greece, architects Alberti, Le Corbusier and Louis Kahn, and the graphics of Cassandre.

OFFICE INFORMATION

There are twelve architects in my office, for a total staff of thirteen. We do approximately one residential project a year. I personally design each work, and a project architect handles its

ABOVE RIGHT. A Victorian conservatory was the starting point of London architect John Outram's design for a house in Sussex. "My original intent was to convert this into the house, but instead I cleaned it up and built next to it," says Outram. "Here the design of the classical [illegible]tion is very much ad hoc." ABOVE [illegible] of the house shows an overall grid and [illegible] various flooring materials



The house sits on a broad, classical stylobate, creating a terrace along the side for each bedroom. The concrete-clad residence subtly displays classical-inspired elements suggesting a crowning entablature and piers with bases and capitals. "A module of ninety centimeters is used throughout the design," says Outram.

execution. We charge a range of percentages that depend on the extent of the project—for the structural shell, fittings and finishes, and furniture design.

INTERIORS

We generally control the overall design, including interior finishes, but we have worked with interior designers on aspects such as fabric selection.

BACKGROUND

John Outram graduated from the Polytechnic of Central London and the Architectural Association in London. He worked in Cyprus and in London for the Greater London Council, Fitzroy Robinson and Louis de Soissons before beginning his own firm in 1973. He designed the Isle of Dogs Pumping Station and the Harp Heating headquarters and is currently working on the Milton Keynes headquarters for the Association for Consumer Research, the offices at Blackfriars Bridge for the City of London and the Faculty of Business Management building at Cambridge. Outram has won awards from the Civic Trust and the Royal Institute of British Architects, of which he is a member. He is one of six architects chosen to represent Britain at the 1991 Venice Biennale.

WILLIAM PEDERSEN

Kohn Pedersen Fox
111 West Fifty-seventh Street
New York, NY 10019
(212) 977-6500

Architects Eugene Kohn, William Pedersen and Sheldon Fox (inset, from left to right), who are primarily known for their modern skyscrapers, occasionally do residential design. BELOW: "Sir John Soane's house inspired the spatial sequences, zones of transition between the rooms and the resolution of the central axis of the entrance hall," says Pedersen about the New York apartment he renovated for himself. The entrance hall is also a gallery for his collection of Hector Martin Lefuel's designs for Parisian boutique façades.

DESIGN APPROACH

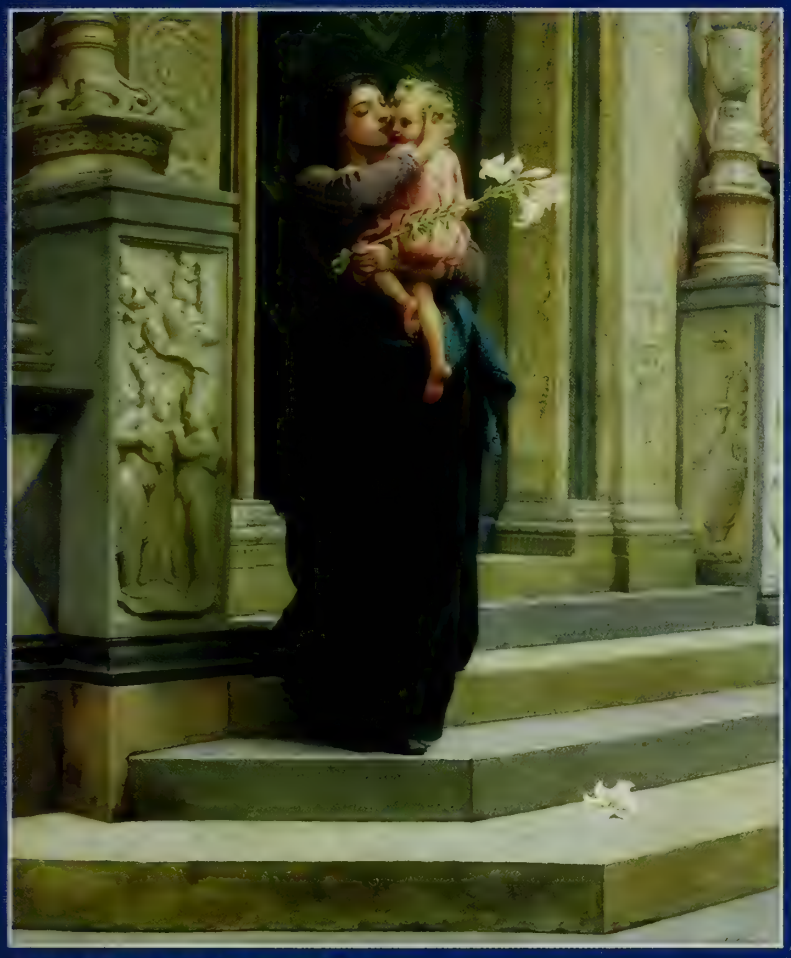
In general, the style of my work is an outgrowth of the circumstances of the specific site, program and client. Over the years my work has fallen into three periods: The early one, which includes the 333 Wacker Drive building in Chicago, was of the modern language; the middle period—for example, the Procter & Gamble building in Cincinnati and my own residence—dealt with more classically inspired themes; and my recent work returns to modernism but incorporates lessons learned from my exposure to an abstracted classical language. The designs usually involve several overlapping themes. One, more dominant than others, is the contrasting of curvilinear and linear forms. Another, specifically in residential design, is the breaking down of the larger mass into a series of smaller pieces, to form a community of volumes. Wood, stone and lead-coated copper are materials I use in residences. There have been no specific design "sources" for me, but of the many influences on my work, the Danish architect Jørn Utzon ranks high.



ROB LANG

PHOTOGRAPHY DURSTON SAYLOR

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OFFICE INFORMATION

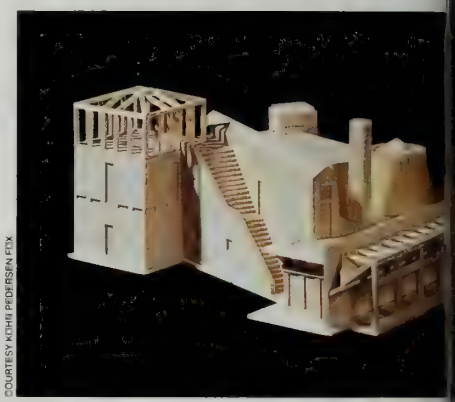
In our office there are one hundred and fifty architects out of a total of two hundred persons. I do one residential project a year. I personally do all the conceptual work and then oversee the development of each detail. For residences, my primary satisfaction comes with generating every aspect of the work. It is my only reason for doing it. I charge a flat fee for everything except construction supervision.

INTERIORS

I do the interiors for all projects.

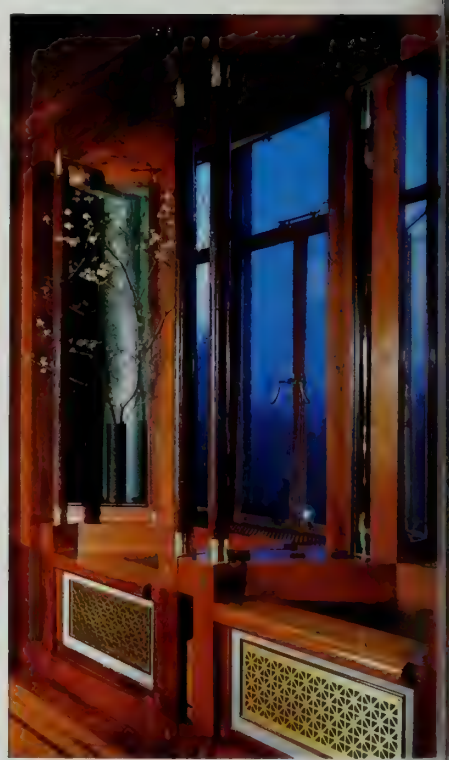
BACKGROUND

Shortly after receiving his master of architecture degree at MIT, William Pedersen was awarded the Rome Prize in architecture. He worked for I. M. Pei & Partners before starting the firm with Eugene Kohn and Sheldon Fox in 1976. He is the recipient of the 1985 Arnold W. Brunner Memorial Prize in Architecture and is a fellow of both the American Academy in Rome and the American Institute of Architects. Kohn Pedersen Fox has won several awards from the AIA, including the 1990 Firm Award.



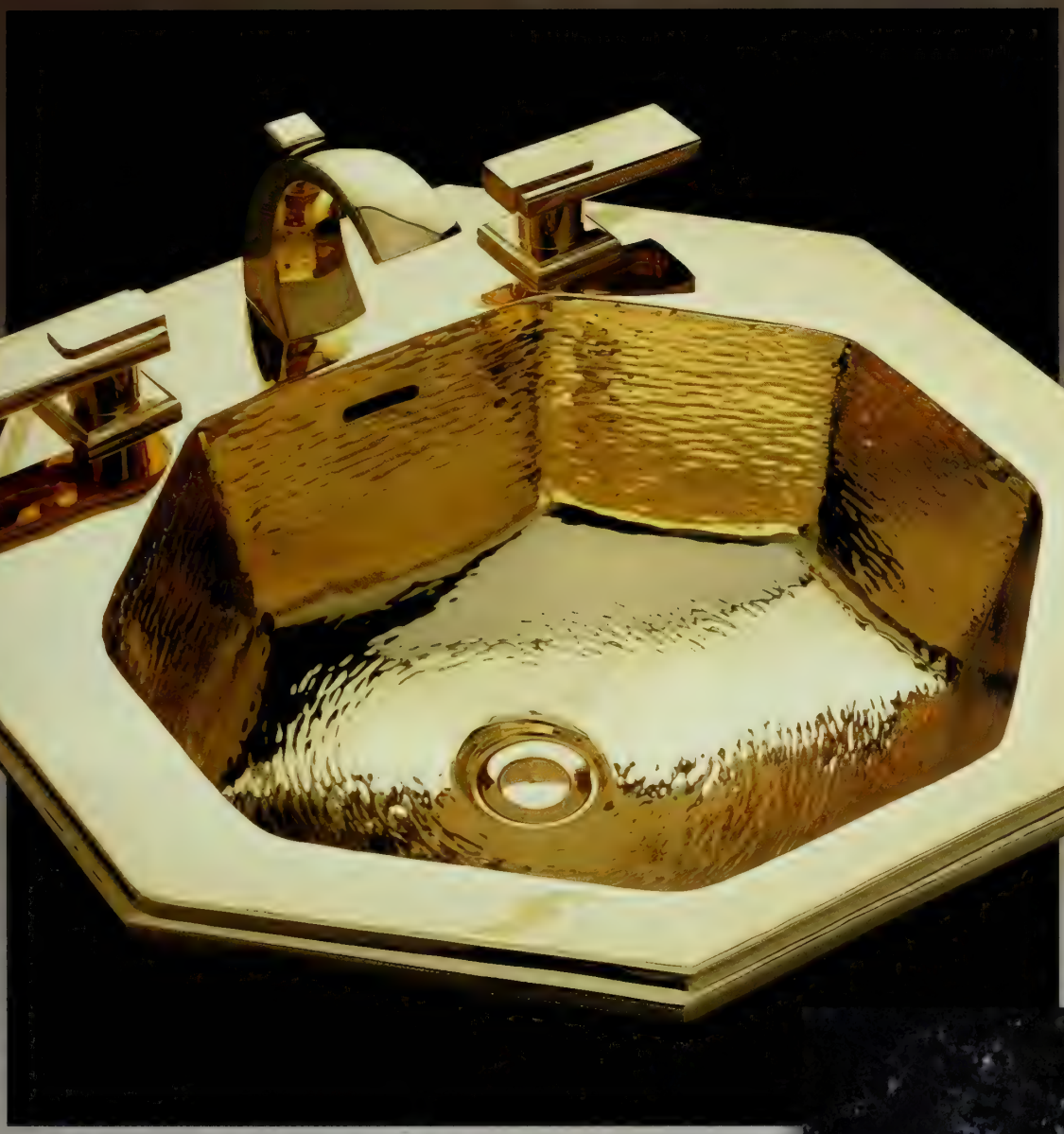
COURTESY KOHN PEDERSEN FOX

ABOVE RIGHT: "The structure is a multiplicity of geometric forms configured to take advantage of natural light and distant views," says Pedersen of a model for a seaside house. RIGHT: Pedersen designed such crafted details as the window seats along the park view in his living room. The alcove is of Honduras mahogany with brass, marble and mirror details.



BELOW: "Empire furniture is very architectural, while Regency tends to be more delicate. Both are my favorites," says Pedersen. His living room, which doubles as the library, features a Franco-Italian Empire bench and a circa 1805 English giltwood settee from Hyde Park Antiques. Settee fabric from Scalamandré. The Sarouk rug is a family heirloom.





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CESAR PELLI

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New Haven, CT 06510
(203) 777-2515

DESIGN APPROACH

I prefer not to characterize my work only in visual terms, because what makes my work important to me and I hope to others lies much deeper. The visual characteristics of my designs vary according to circumstances such as site, climate, context and building purpose. I am interested in expressing the exteriors of buildings as enclosures for controlled living environments. Our current standards require that these enclosures be continuous and lightweight. They are, as such, two-dimensional surfaces describing three-dimensional volumes. I enjoy exploring the artistic potential of these surfaces and giving them life with color and patterns. The greatest influences on my work have been Le Corbusier and the architect I apprenticed with, Eero Saarinen.

OFFICE INFORMATION

We have some sixty-five architects and designers in the office. I originate and direct the design of all projects, but I like the design team to work as collaborators and not as hired hands. I

BELOW: "The central concept of the Maryland residence is the organization of a complex of functional pavilions along an interior street—the gallery—that is the dominant space," says Cesar Pelli. The house is designed "to take advantage of the sunlight and views," he adds. INSET, BELOW RIGHT: The living room pavilion, left, is set on angle to the gallery, and the two-story kitchen/sitting room is aligned with it.



BELOW: *A stone wall along a slate walk leads to the screen-porch end of the gallery on the east side of the house. "The façade expresses the idea that the gallery is like an extruded form cut off at the ends," says Pelli. To the left of the entrance is the glass-and-wood dining pavilion, and at right is the stucco guest bedroom pavilion.*



TIMOTHY HURSLEY

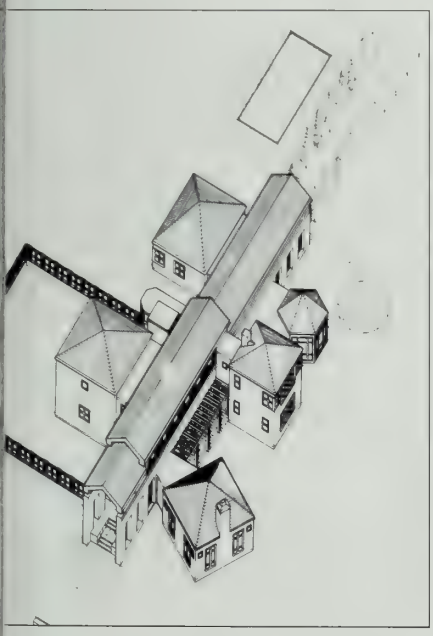


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ABOVE RIGHT: Pelli designed diamond-patterned brickwork for the Ley Student Center expansion at Rice University in Houston, Texas, 1986. RIGHT: Pelli's Herring Hall is also at Rice University. "It is a modern building," says Pelli, "but it is very sympathetic to the beautiful older buildings designed by Cram, Goodhue and Ferguson in 1910."



COURTESY CESAR PELLI & ASSOCIATES

ABOVE: The architect's aerial drawing. "All the shapes are, in a way, archetypal. The gallery is a stoa, the rooms are primary forms—cubes, prisms, pyramids—joined together in a dynamic conglomerate," Pelli explains.

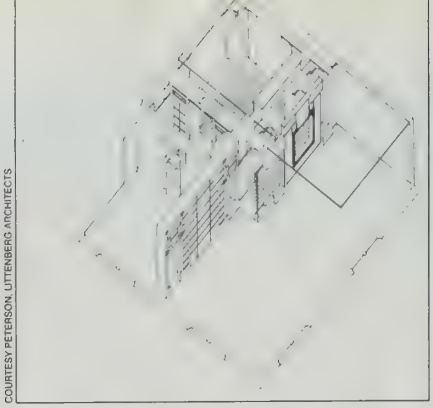
will accept only one single-family residence a year, and it does not have to be of a certain size, but it has to be architecturally challenging. We have charged by the hour with some flat fees; both are usually derived from percentages of construction.

INTERIORS

We try to do much of the interior design for our projects ourselves under my close direction.

BACKGROUND

Cesar Pelli studied architecture at the University of Tucumán in Argentina and came to the United States to get his master of science degree in architecture at the University of Illinois. He worked for Eero Saarinen in Michigan and Connecticut, and in Los Angeles he worked for Daniel Mann Johnson & Mendenhall (DMJM) and Gruen Associates. Pelli began his own Connecticut-based firm when he went to Yale as the dean of the School of Architecture in 1977. A few of his large-scale projects include Manhattan's World Financial Center, the Pacific Design Center in Los Angeles and the United States Embassy in Tokyo. In 1989 Cesar Pelli & Associates received the American Institute of Architects Firm Award.



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GEORGE OBREMSKI



PETER AARON

PETERSON, LITTENBERG

158 Crosby Street
New York, NY 10012
(212) 505-0023

In renovating their Manhattan residence, architects Steven K. Peterson and Barbara Littenberg drew on Neoclassical traditions. "We wanted the mood to be serene and calm," says Littenberg. "And we wanted the space to be mysterious," adds Peterson. ABOVE: The axonometric shows how the courtyardlike dining room opens to the kitchen and studio. ABOVE RIGHT: A loggia linking the dining room and living room is created by a series of arched portals. The tile paving augments the feeling of an outdoor courtyard.

DESIGN APPROACH

Our buildings and interior spaces are engaged with both a tradition and its alternatives. The primary element of our design is the composition of the spaces. Their proportions are carefully analyzed as three-dimensional volumes. Walls and ceilings are modulated by the careful placement of wood trim and curved forms. Our work starts with the tradition of "room" as the core of architecture but accepts the modern concept of spatial extension, simultaneity and visual openness. Architectural design begins as problem solving. It interprets a client's needs and visual aspirations into a coherent unified composition of spaces. These spaces are designed to form a classical backdrop with which varied styles of furniture and decorative objects can interact. We were most influenced by historian Colin Rowe, who believed that an architectural education should consist of equal parts Le Corbusier and Mario Praz, Sir John Vanbrugh and Fabergé eggs, and also by Frank Lloyd Wright and Sir John Soane for the simultaneous complexity and simplicity of their spatial visions.



PETER AARON

The studio in the architects' residence is a congenial space with a view of an 18th-century engraved map of Paris seen through the framed window opening to the dining room. On the two-sided worktable are a project model, left, and an orrery showing the movement of the earth.

OFFICE INFORMATION

We have five architects in our office and a total staff of seven. We average five residential projects per year and personally design each project and work directly with all our clients. Charges are based on a percentage of the cost of construction and furnishings.

INTERIORS

We love clients with beautiful objects or those who wish to acquire them. We believe "interior design" is the coming together of the design and its capacity to interact with these elements.

BACKGROUND

Both Barbara Littenberg and Steven K. Peterson received their bachelor of architecture degrees from Cornell; Peterson also earned a master of architecture in urban design from Cornell. Littenberg worked for Richard Meier and Peterson for Skidmore, Owings & Merrill in Chicago before they began their own firm in 1979. They designed the Clinton Twin Blocks apartments in Manhattan. The firm has won three New York City–chapter American Institute of Architects awards and two international design competitions, for urban spaces in Paris and Montreal.

BARTON PHELPS

5514 Wilshire Boulevard
Los Angeles, CA 90036
(213) 934-8615

DESIGN APPROACH

We place primary importance on making comfortable spaces well suited to their purposes and then allow for the superimposition of regional materials or historicist abstractions, as well as ornament and graphics. I use conventional building forms and try to combine well-known and identifiable architectural elements in ways that produce something that is both ordinary and extraordinary. Site planning and a strong connection with the landscape are important, and our palette of materials favors concrete, wood, strand board and tile. Color is very important to me as a means of imparting an emotional character to the work. Among influences on my design and thinking I would include Sir Edwin Lutyens, J. B. Jackson, Rudolf Schindler, Louis Kahn, William Wurster and Robert Venturi.

OFFICE INFORMATION

We have a six-person office, which includes three architects. Each year we receive one or two residential commissions, and there is

BELOW: "The 'crinkled' windows create a lantern effect at night," says Barton Phelps of the windows on the entrance façade of his own Los Angeles residence, which draws on regional styles, particularly Spanish Colonial Revival. Broad steps begin the stairway that rises through the core of the house. BELOW RIGHT: On the third floor, the living room is illuminated by a skylight. The lacquered wood table is by Phelps.



PHOTOGRAPHY: DAVID GLOMB

JIM MCHUGH



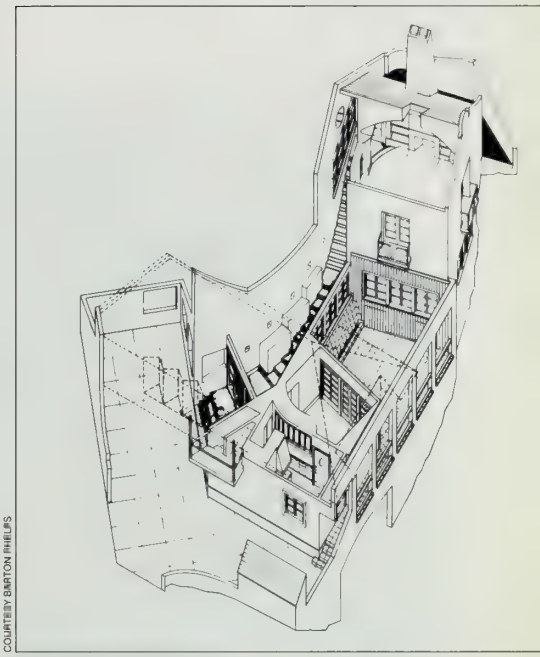
no minimum size. I personally oversee each project during the design phase. After that, I am there more as an editor than a director. Remodeling is charged on a time-and-expenses basis, and new houses on a percentage of construction cost, which depends on the complexity of the site and scope of the work.

INTERIORS

Generally we have done the interiors on residential projects. But we do have designers we like to work with on larger projects, and we recommend them to our clients.

BACKGROUND

After receiving a master of architecture degree from Yale, Barton Phelps worked in London for Colin St. John Wilson, in Los Angeles for Frank Gehry, and with Charles Moore at Urban Innovations Group. He began his own firm in 1984. Phelps was one of the recipients of the American Institute of Architects Honor Award for the 1984 Summer Olympic Games in Los Angeles and has also received local AIA awards.



COURTESY BARTON PHELPS

ABOVE RIGHT: An axonometric drawing reveals the sloping nature of the house, which is shaped around a courtyard. RIGHT: To accommodate an irregularly shaped canyon site, Phelps designed the house as a bridge spanning an arroyo. Small windows trace an interior stairway linking the two sections of the house. BELOW: The south elevation. The lower pavilion houses a guest bedroom and studio; the courtyard is at center; the master bedroom and living room, right. The archway, bottom left, marks the mouth of the arroyo.





JEFF GOLDBERG/ESTO



PASCAL HINOUS

JAMES STEWART POLSHEK

320 West Thirteenth Street
New York, NY 10014
(212) 807-7171

ABOVE RIGHT: James Stewart Polshek, standing, collaborates with Parisian Alain Solomon in their Paris office, which is accented by glass-block walls and skylights. ABOVE: Greenwich Village's zoning regulations influenced the low height and ground-floor shops of Washington Court, which Polshek designed "to recall the town houses that once existed in the area," he says.

DESIGN APPROACH

My work seeks to reflect the personalities, programs and place of its clients. Personal design "signatures" never predominate, and prior design solutions are anathema, as no two projects are ever the same. The firm's buildings are late modernist for the most part, but where necessary, historical elements are incorporated. My interest in vernacular architecture and my early career experiences in Japan have been dominant influences on the work of the firm. Substance is always valued over style, and timelessness of proportion and scale is always valued over decoration. Materials and design elements are as diverse as the locations and personalities of the clients. Contrasts between rough and smooth textures, and between cool and warm materials or colors, are prominent in our work. My professor of architecture at Yale, Louis Kahn, was a primary influence on my work, but other important figures include Pierre Chareau, Carlo Scarpa and Le Corbusier.

OFFICE INFORMATION

There are thirty-five architects in the office, making a total of fifty persons. Either James Polshek, design partner James Garri-

RIGHT: Polshek's Paris apartment is on the Left Bank, in a former convent. The exposed timber beams of the main living space are part of the old 19th-century structure. Behind the curved lacquered wall is the bedroom suite. BELOW: "I've kept the furnishings simple, to go with the provincial feeling of the tile floor and the timber beams," he says of the living room's seating area. BELOW RIGHT: An aerial drawing of Washington Court shows its contextual scale and proportion.



PASCAL HINOUS



PASCAL HINOUS



COURTESY JAMES STEWART POLSHEK

son or design associate Todd Schliemann personally oversees every project. We charge our clients a percentage of the construction cost.

INTERIORS

We have full in-house interior design services. This area is headed by Amy Eliot, who works closely with me on all aspects of interior design, including textile and custom light fixture design.

BACKGROUND

James Stewart Polshek attended Yale, where he received his master of architecture degree, and he was a Fulbright Fellow at the Royal Academy of Fine Arts in Copenhagen. He worked in the offices of I. M. Pei and Ulrich Franzen before founding his own Manhattan firm in 1963. The firm's recent work in New York includes 500 Park Tower, Sulzberger Hall at Barnard College and the Carnegie Hall renovation and expansion, which won several awards. The former dean of the Graduate School of Architecture, Planning and Preservation at Columbia, Polshek is a fellow of the American Institute of Architects. In 1986 he received the Medal of Honor from the New York State Association of Architects/AIA.

JOHN C. PORTMAN, JR.

225 Peachtree Street N.E.
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Atlanta, GA 30303
(404) 420-5252

DESIGN APPROACH

My work has concentrated primarily on the urban environment—specifically, mixed-use centers that focus first and foremost on the human experience. Movement through these spaces can create fun, dynamic, visible activity, as well as serenity and a feeling of well-being. If I can weave elements of sensory appeal into the design, it can reach those innate responses that govern how human beings react to the environment. During school and throughout the 1960s, I admired the detail and precision of Mies van der Rohe, the plasticity and invention of Le Corbusier and the humanity of Wright's organic approach. I met Wright in 1950, and he inspired my interest in philosophy by saying, "Philosophy is the handmaiden of serious and meaningful architecture, young man. Go seek Emerson."

OFFICE INFORMATION

My office has a total of forty-nine persons; thirty-three are architects. I am personally involved with each and every project from conception to completion. I have accepted fewer than half a

BELOW: Blending his own art, architecture and furniture design, John C. Portman, Jr., built a monumentally scaled beach house on Sea Island, Georgia, for himself, called Entelechy II. One entrance is under a double-height concrete sunscreen on the northeast side of the house. BELOW RIGHT: Hanging plants adorn the front façade, where the arched entrance opens to a courtyard.



PHOTOGRAPHY JAIME ARDILES-ARCE







LEFT: "The circular pavilion with the main living spaces—dining room, living room and deck above—borders a pool that catches the lights," says John Portman, who is best known for his hotel designs.

dozen commissions for residences, two of those for my own family. If I accept a residential project, it is not a function of size but rather the challenge posed by the owner and the opportunity to produce a significant work. Fees are individually negotiated.

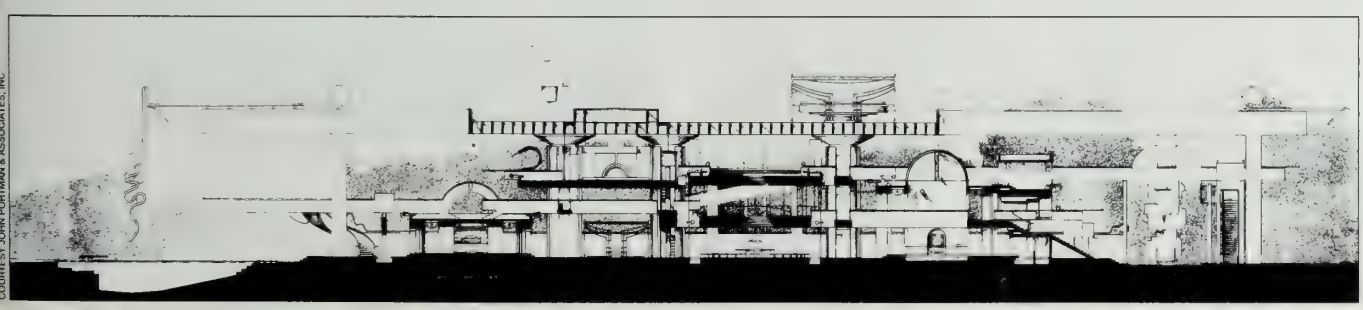
INTERIORS

We design our buildings as a total process; therefore the interior design is an integral part of the whole.

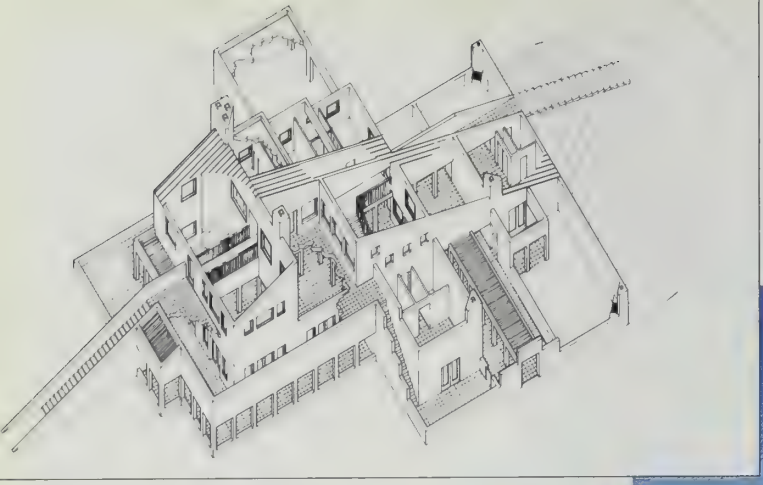
BACKGROUND

John C. Portman, Jr., received a bachelor of science degree in architecture from Georgia Institute of Technology and began his own firm in 1953. His recent projects include the Park Hyatt Hotel, San Francisco, and the Shanghai Centre, Shanghai. Portman's honors include the American Institute of Architects 1978 award for innovation in hotel design, the 1981 Silver Medal for design achievement from the Atlanta chapter of the AIA and the American Society of Interior Designers 1976 Elsie de Wolfe Award.

BELOW: A longitudinal section of the house reveals the complexity and scope of Portman's design. The main three-story pavilion is at the center. The residence contains 12,586 enclosed square feet and roughly 21,500 square feet overall.



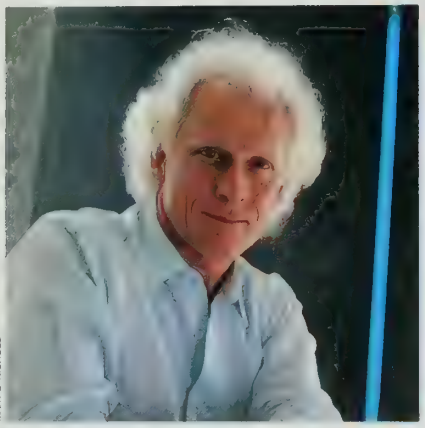
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COURTESY ANTOINE PREDOCK



ROBERT RECK



MARY E. NICHOLS

ANTOINE PREDOCK

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(505) 843-7390

ABOVE: Shaping the house to the landscape and the horizon was one goal that Antoine Predock set in designing a residence near Taos, New Mexico. In the axonometric drawing, the outside stairs continue through the house as a central bridge and hall. ABOVE: [illegible] stucco wall at the entrance provides a layer of [illegible]tion between the vast surrounding [illegible] tected entrance courtyard," points [illegible]

DESIGN APPROACH

I would describe my work as simple—rooted in earth while aspiring to sky. And my basic approach to design is to be site-specific—expressing spirit of place. Towers, walls, water, fire, wind, scents, adobe, stone, stucco, wood, concrete and metal are the elements and materials that figure prominently in my designs. I consider both Frank Lloyd Wright and Louis Kahn most influential to me because of the intense yet timeless presence I find in their work.

OFFICE INFORMATION

Between my two offices—the main one in Albuquerque, New Mexico, and one in Venice, California—there are five registered architects, twenty-five designers and four administrative persons. We accept two or three residences per year. I oversee each project personally and delegate responsibility through our system of project management. Our method of charging clients is done on a case-by-case basis.

INTERIORS

I design interiors myself or work very closely with a designer who is selected by the client.

BACKGROUND

Antoine Predock received a bachelor of architecture degree from Columbia and began his own firm in 1967. He is a fellow of the American Academy in Rome and of the American Institute of Architects. He has won a number of national and local AIA awards. Some of his projects are Arizona State University's Nelson Fine Arts Center, Tempe; the La Jolla Playhouse, California; Las Vegas Central Library and Children's Museum, Nevada; American Heritage Center and Art Museum, University of Wyoming, Laramie; and residences in Texas, California, Arizona and New Mexico. Currently he is designing The Museum of Science and Industry in Tampa, Florida, and hotels for Disney Development Company at Disney World in Orlando, Florida, and at Euro Disney outside Paris.

BELOW: The unfinished texture of cast-in-place concrete characterizes a house Predock designed in Venice, California. "The beachfront façade expresses timeless aspects of Los Angeles—sea, stone and sand," the architect explains. "The concrete armature, thirty feet high and three feet thick, is like gigantic bones washed up along the sandy shore. The black granite at the base recalls geologic strata, and the water flowing over it forms a visual bridge to the ocean."

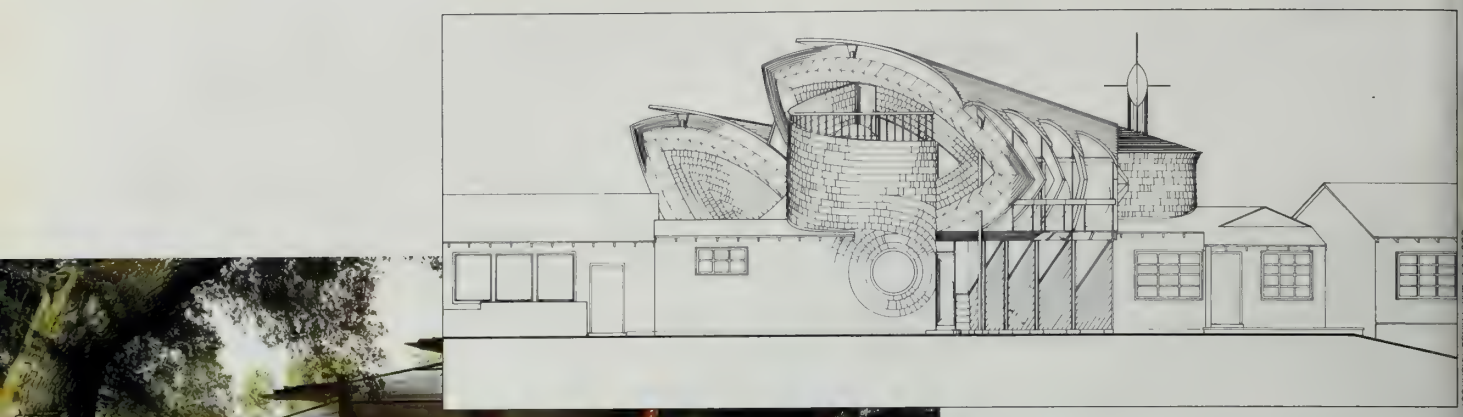


MARY E. NICHOLS

BELOW: "The simple, archetypal pieces of the house resemble the villages of northern New Mexico," says Predock of a residence he designed on a low mountain ridge in Tesuque. The main entrance, adjacent to a circular stair tower, is reached by way of a short flight of stairs from a small entrance terrace. The numerous walls and random angles add to the casual villagelike character. Each part of the house is "a different frozen sunset color," notes the architect.



MARY E. NICHOLS





ROBERT RECK



JIM McHUGH

BART PRINCE

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Albuquerque, NM 87106
(505) 256-1961

ABOVE: "The residents liked the idea of a 'tree house' and wanted lots of natural light coming into all areas of the house," says Bart Prince, who renovated a Los Altos, California, residence. Perched in a forested setting, the southwest elevation of the cedar-shingled house takes on a natural, leaflike appearance. "Sections of insulated plastic glazing and triangular areas of clear glass span between the curved wood beams," the architect points out. TOP: The elevation drawing shows the house's remodeled central section with the new roof structure of laminated beams.

DESIGN APPROACH

I am interested in creating unique and individual works of art/architecture for each client and situation. My buildings are designed using unusual combinations of common materials to make spaces that develop and grow from within the structure and result in the external appearance. The structure is an integral part of the design, not just a skeleton from which the architecture hangs. The client's requirements, likes, dislikes and aspirations are of utmost importance. I learned from Frank Lloyd Wright and Bruce Goff that creative work cannot be by imitation.

OFFICE INFORMATION

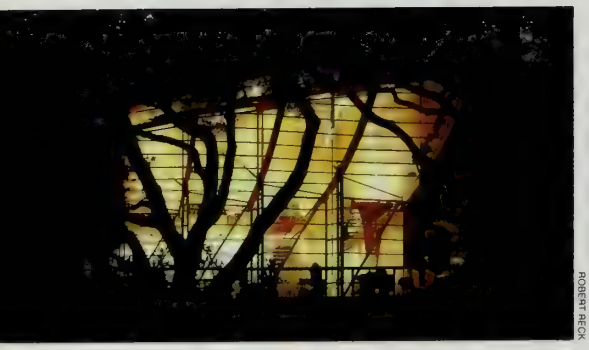
For each residential project—about two or three a year—I personally oversee the production of the construction documents and the building construction while working with the three or four architects from my office. Fees are usually based on a percentage of construction cost.

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ROBERT RECK



MARY E. NICHOLS



MARY E. NICHOLS

TOP: A nighttime view of the Los Altos residence reveals the transparency of the glazed three-story structure. "The radiating shapes of the wood beams are designed to fit between the natural forms of the existing trees," says Prince.

ABOVE LEFT: For Joe and Etsuko Price, collectors of Japanese art, Prince found "an unusual and beautiful solution to the clients' needs, which was actually to create a work of art in itself." Outside the upper living room of the southern California residence, a teak deck features glu-laminated columns and a copper-clad table and chairs by Frank Lloyd Wright.

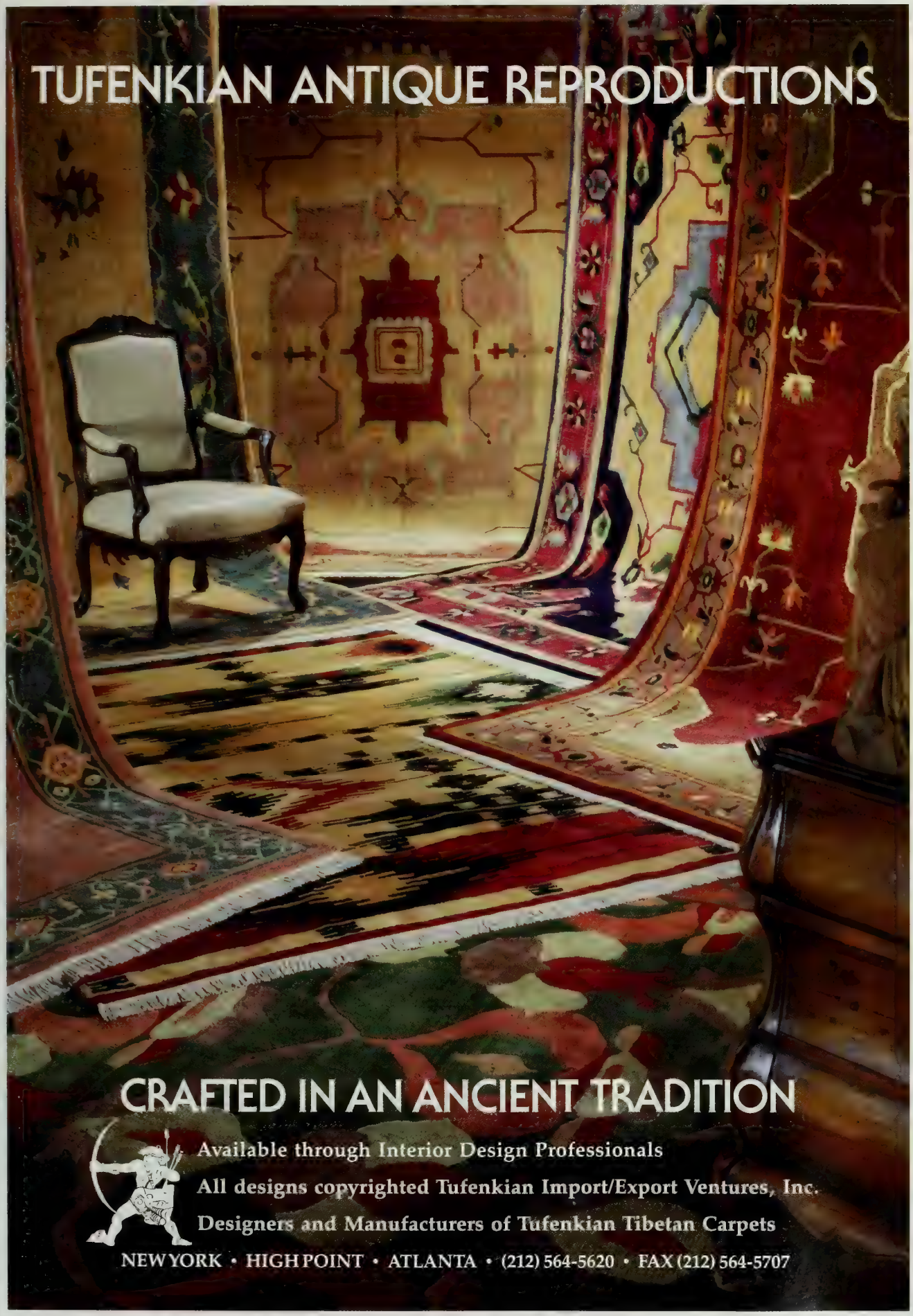
ABOVE: The Price residence contains both a Japanese teahouse and a shedlike gatehouse. "The gatehouse conceals the view until it's entered, and then the distant ocean, the stone walk and the teahouse are visible," notes Prince.

INTERIORS

I normally design the interiors myself. If, however, an interior designer is involved at the request of the client, he or she is selected by the client and me and works under my supervision.

BACKGROUND

Bart Prince graduated from Arizona State University's School of Architecture before working in Bruce Goff's office in Tyler, Texas. He opened his own office in Albuquerque, New Mexico, in 1974. Prince has designed several residences in New Mexico and California, and he assisted in the restoration of Goff's Pavilion for Japanese Art at the Los Angeles County Museum of Art.


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ROB WELLINGTON QUIGLEY

434 West Cedar Street
San Diego, CA 92101
(619) 232-0888

DESIGN APPROACH

Attempts to put my work in traditional categories have been unsuccessful. The work aspires to be described by a single word—*appropriate*. I would characterize my basic approach to architectural design as a process of listening. The elements and materials I use are simply a consequence of the client, content and budget. I've been influenced by Walter Davis, who built some of the seminal Los Angeles courtyard housing in the twenties and thirties. He also designed an inspired and eclectic series of buildings in Palos Verdes Estates, California.

OFFICE INFORMATION

There are five registered architects and eleven people total in the office. We accept three to five residential projects a year, and I personally oversee them. I conceive the design, often working with other designers in the office through in-house design charettes. Project architects are also involved during the design phase, and later they coordinate the construction documents and

BELOW: Evoking a starkly romantic Spanish feeling, Rob Wellington Quigley designed a contemporary yet traditional house on the Fairbanks Ranch in southern California. At the rear of the house, concrete columns sheathed in copper form a gateway opening onto a pool and paved terrace at the second-level patio. BOTTOM RIGHT: The axonometric drawing shows a beach house Quigley designed in Del Mar, California. "The house is organized symbolically by the forces of the sea. It is an intimate urban village, magical and faceted in its asphalt setting," Quigley says.



PHOTOGRAPHY MARY E NICHOLS

COURTESY ROB WELLINGTON QUIGLEY

administration. I remain involved during every part of the project. For our residential work, we charge a percentage of the construction cost.

INTERIORS

We design interiors ourselves or by working very closely with an interior designer jointly selected by the client and us. I often start a residential design by planning furniture placement and figuring conversation distances. It is all architecture.

BACKGROUND

Rob Wellington Quigley received a bachelor of science degree in architecture from the University of Utah, and he began his own San Diego firm in 1978. He has designed San Diego's Baltic Inn and the Beaumont Building, and several community projects, such as the Linda Vista Branch Library and the Tustin Ranch Golf Course Clubhouse, both in California, in addition to his residential commissions. Quigley has received a number of San Diego–chapter and state American Institute of Architects Honor Awards and citations for his projects. He was also included in the 1986 "40 Under 40" exhibition in New York.

BELOW: Exterior spaces make the Fairbanks Ranch house seem larger than it is. A square court, enclosed by the wings of the house and a colonnade, opens to a split stair that leads down to the pool terrace. The court and pool terrace are paved in large Mexican tiles. BOTTOM: The pool terrace and the organization of the multilevel wings of the house around the square central court are visible in the axonometric drawing.





GEORGE RANALLI

100 West Fifteenth Street
New York, NY 10011
(212) 255-6263

BELOW: To make an architectural statement in a place as renowned for its residences as Newport, Rhode Island, George Ranalli employed colorful mock interior façades set into the large classroom spaces of a former schoolhouse that was converted into six condominiums. Each mock façade symbolically delineates public and private areas. BELOW RIGHT: A stair hall leading to a condominium's private quarters provides an interior view of the façades of both the living room, at right, and the master bedroom, at left.

DESIGN APPROACH

My work is involved with making space surrounded by strong geometric forms. These shapes are finished with sensuous colors and materials, and they evoke a sense of touch. All my projects are modern and yet follow the classic traditions of architecture. In each project the forms and spaces appear to be sculpted by light, and each is designed as a finely crafted object with all surfaces expressing the careful attention of the architect and the craftsman. It is my belief that architecture resides in everything—from new city constructions to a house to furniture to the way screws perforate and decorate a brass plate. Materials are selected for their beauty and also for their ability to meet budget needs. The architects who have influenced me most are Frank Lloyd Wright, Louis Kahn and Carlo Scarpa.

OFFICE INFORMATION

There are usually between three and six architects working in my office. I do not put any limit on the number of projects accepted

ROB LANG



PHOTOGRAPHY NICK WHEELER

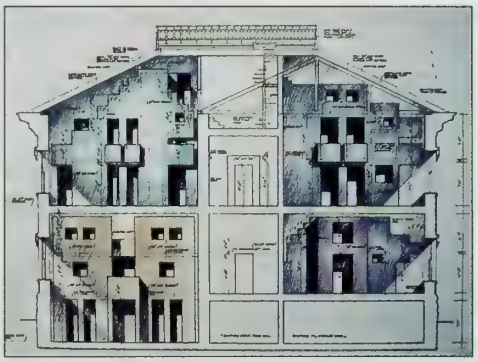
each year. All aspects of each project, from the preliminary design through the working drawings, are under my personal hand. Our rates vary, but a percentage of the construction cost is standard. I also have worked on time-and-materials contracts, as well as on stipulated-sum contracts. Furniture is charged separately.

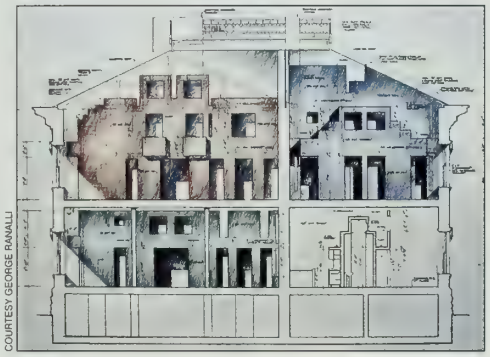
INTERIORS

All interiors are designed in my studio as part of the work. It is important that a total idea for the exterior and interior be realized. Some projects have included the design of furniture, lights and fittings. Others have allowed for clients to bring their own furniture and have it feel comfortable in the new architecture.

BACKGROUND

After receiving a bachelor of architecture degree from Pratt Institute and a master's from Harvard's Graduate School of Design, George Ranalli began his own firm in 1976. His work includes retail design and school renovation. Ranalli participated in the XVII Milan Triennale, "New Domestic Architecture," and one of his chair designs was added to the 20th-Century Art and Design collection at the Metropolitan Museum of Art, New York.





COURTESY GEORGE RANALLI



ABOVE: The façades are collections of walls, windows and doorways, rooflines and columns—architectural elements that are seen constantly but that take on a new importance in the architect's design. Ranalli's drawings show how he has used the architectural elements to create interior façades in each condominium. LEFT: The mock façade of one residence's dining room provides a backdrop for Spanish, Italian and Portuguese furniture, while allowing light into the dressing room on the upper level. BELOW: The cutout façade in one condominium's living room features a stepped-form outline and balconies.





PHOTOGRAPHY: JAIME ARDILES-ARCE



COURTESY HORACIO RAVAZZANI



HORACIO RAVAZZANI

Los Pichones—Parada 4
20100 Punta del Este
Uruguay
598-42-80801

ABOVE: Secluded on an outcrop in Uruguay is a stone-and-concrete house Horacio Ravazzani designed for a New York–based interior designer. The approach to the house leads to the rear façade, where the exterior staircase ascends to the entrance and is part of the foundation podium. ABOVE RIGHT: An axonometric drawing shows the design as a grouping of very simple structures that step up the site's highest hill—like a string of houses in a Uruguayan village

DESIGN APPROACH

My designs are a result of an in-depth study of the landscape and surroundings, of the needs and psychology of the client, of the possibilities and potential of the labor available in respect to the materials to be used. I try to enhance common materials, spatial considerations and functional use. My work, in the preliminary and final stages as well as in the supervision of the construction, is generally that of an artisan, following up the work on a daily basis. My most important works could be classified within a trilogy of materials: houses of wood, stone and brick, with a different treatment in each case. I am influenced by some works of certain architects—particularly Frank Lloyd Wright in the United States, Alvar Aalto in Europe and Julio Vilamajó in South America—more than by the architects themselves.

OFFICE INFORMATION

The size of my office varies according to the amount of work; the minimum size is two other architects and me. Five or six projects



can be accepted each year depending on the size, location, type of construction and personal dedication necessary. I oversee each project in all stages, and some I carry out directly. For some projects I have even acted as a contractor to obtain the desired results. I delegate part of the supervision of the site, administrative and legal or city requirements, and dealings with contractors. My fees can vary according to the need for personal participation. In general, we charge a percentage of the total costs for the project, site supervision and administration.

TOP LEFT: The cubic forms of the fieldstone-and-cobblestone-clad house contrast with the rugged shapes of the lighter rock that serves as the foundation. ABOVE LEFT: A secondary entrance is through an old farmhouse door that was integrated into the design to soften the transition from concrete walls and stone floors to the interior furnishings. ABOVE: From the pool, the living room features a cantilevered projection that reveals the poured-in-place concrete structure and shows how the architect took the simple rectangular farmhouse forms of the region and interpreted them with a modern sensibility.

INTERIORS

I work closely with the interior designers or artists chosen by me or the client for each project.

BACKGROUND

Antonio Horacio Ravazzani graduated from the Faculty of Architecture and City Planning of the University of Buenos Aires, Argentina, where he also did postgraduate studies. He has won a number of prizes for his public and institutional projects in Buenos Aires. Ravazzani moved to Uruguay in 1972 and began his own office there in 1978. He continues to work on projects in Brazil and Argentina as well.

ALEX RILEY

P.O. Box 153
Inverness, CA 94937
(415) 669-1655

DESIGN APPROACH

My work is characterized by the use of local materials combined to respond to each unique set of client, site and climate conditions. The vast majority of my work is along the coastal region of California through the Pacific Northwest, extending to Alaska. In this region, the use of wood, stone, glass and simple detailing creates forms in repose with each site. This holds true with my designs in the deserts of the Southwest as well, where wood is less appropriate than the forms of concrete and masonry. Tying my work together are openings as a direct expression of the spaces contained, natural backlighting, and light employed to express the organization of linked volumes of space. Architect, painter and teacher Robert Bosworth in Oregon had a profound effect on my understanding of the concept of regionalism.

OFFICE INFORMATION

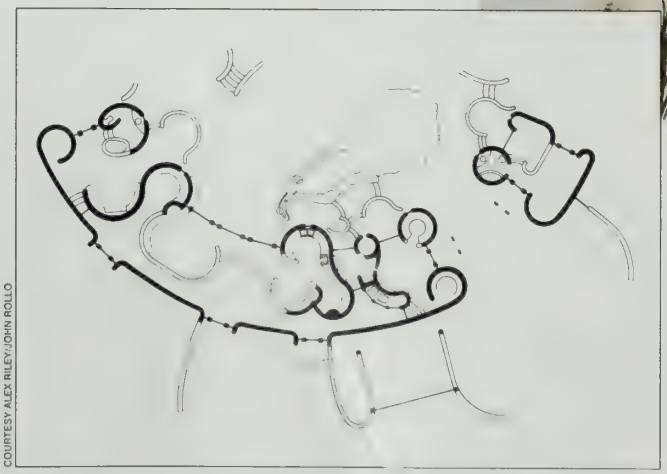
For most of the past twenty-five years I have been a member of that dying breed of one-man offices, involved in all aspects of the

BELOW RIGHT: Cradled in the foothills of the Santa Catalina Mountains, the Tucson residence of California architect Alex Riley was inspired by traditions of the Southwest. "The soft round forms are related to the Anasazi Indian ruins and to Hopi kivas," he explains of the house he designed with Roger Harned. BELOW: "The semicircular plan provides southern exposure and embraces the courtyard and pool," he says.



PHOTOGRAPHY MARY E. NICHOLS





COURTESY ALEX RILEY/JOHN ROLLO

project. I have designed in association with others, and for my work in the San Juan Islands, I am allied with Tonkin/Hoyne in Seattle. I have done as many as five houses per year myself, and I have associates who help out with more demanding time schedules. My fee is based on a percentage of the construction budget.

INTERIORS

For most of my projects, I have designed, detailed and specified all of the interior surface finishes. In some cases I have done the interior design and designed furniture as well. I have also worked successfully with client-selected interior designers. Ultimately, each client determines how the interior design will take place.

BACKGROUND

Alex Riley holds a bachelor of architecture degree from the University of Oregon. He apprenticed in offices in Oregon and Tiburon, California, before beginning his Inverness firm in 1967. His residential and commercial work has been published in America and Europe, and his design of the Palace Market was voted West Marin Business of the Year by the Marin Chambers of Commerce, Marin County, California, in 1989.





ABOVE: A traditional beehive-style fireplace is part of the encircling wall of the seating area in the living room. The ceramic sculpture Inner Space *by Kevin Anderson occupies the plaster-surfaced dining table. RIGHT: Relating the design to the desert setting, the chimney flue repeats the shape of the saguaro cactus. Glass doors and a continuous concrete floor unite the living room with the main courtyard. The painting is by Zac Ma. Chairs and ottoman from J. Robert Scott.*

JAQUELIN TAYLOR ROBERTSON

Cooper, Robertson & Partners
311 West Forty-third Street
New York, NY 10036
(212) 247-1717

DESIGN APPROACH

I design buildings that are intended to complement, reinforce, intensify and sometimes transform their settings. Because I have done buildings in a variety of styles—modernist, Neoclassical, vernacular, Georgian, Shingle Style—their look is difficult to categorize, but a continuing objective is that they easily survive their moment. An underlying theme is that architecture, landscape and urban design are interconnected disciplines that must be taken together if lasting quality is to be achieved. Much of my work has been in timber, stone and brick—traditional materials—although I have worked with precast concrete and glass curtain walls. Recurring elements are the octagon and half-octagon, the bay window, the long porch and the high portico, as well as all facets of landscape architecture. At this point I am very interested in the origins of American architecture and urbanism and in how formal European elements have become amended in the New World. For me, Jefferson lives, and I can say he is an ever-present mentor.

OFFICE INFORMATION

Our forty-five-person firm includes twenty registered architects, and we accept between two and six residences a year. The part-

BELOW: Jaquelin Taylor Robertson's design for a contemporary Shingle Style house in East Hampton, Long Island, provides a tradition-inspired context for living by the sea. Seen across the fields, the house is silhouetted against the sky. INSET: From the front of the house, the high gable and sloping roof recall the classic saltbox profile. In the middle of the gable is a square window. "When it is lighted up at night, the façade looks like a jack-o'-lantern," says Robertson. "You see not just the outer shell but the warm glow of the interior shining through."

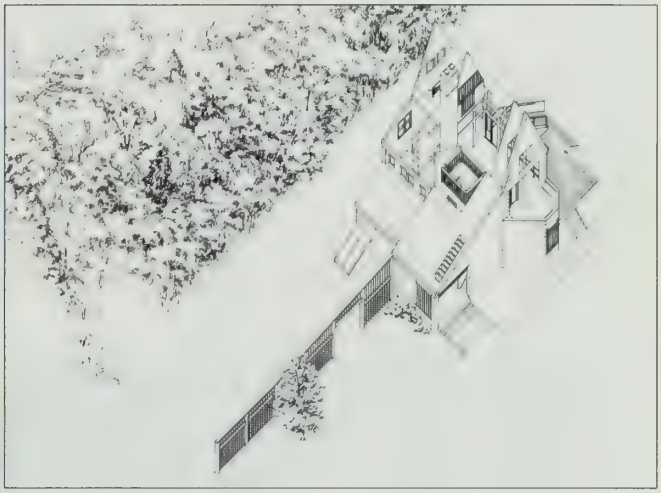
PHOTOGRAPHY NICK WHEELER





LEFT: The entrance façade presents the long sloping roofline, ending in a tapering wall of latticework, used throughout the design to orchestrate patterns of light and shadow. BELOW LEFT: The shingle sheathing and small windows of the bedrooms and studio resist harsh winter winds.





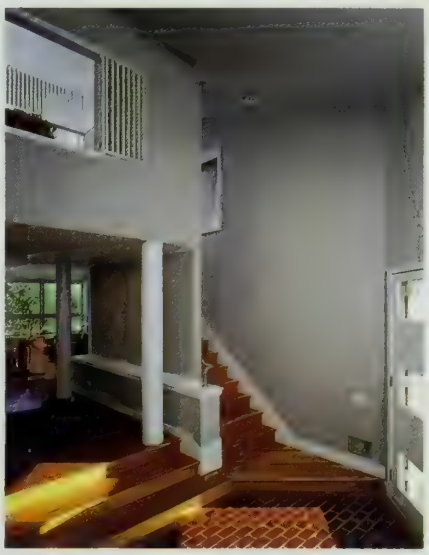
HERSEY & KYRK

ners do the design and are assisted by a project manager–architect. Typically, we charge our clients on a time-and-materials basis through the design development, then, when the project's scope has been determined, we convert our fee to a set maximum.

ABOVE: The axonometric drawing illustrates the angled saltbox treatment of the design. The living room is in the central gabled space on the second floor. BELOW: The entrance hall is a forecourt for a house-within-a-house: a second-story inglenook and steps to the living areas below.

INTERIORS

Though we have no interior designers, we do a lot of what is called interior design, from furniture to lighting fixtures. We prefer that a client's interior designer be on hand from the start.



BACKGROUND

Jaquelin Taylor Robertson received his master of architecture degree from Yale and was a Rhodes scholar at Oxford University in England. He worked for Sir Leslie Martin in Cambridge, England, and Edward Larrabee Barnes in New York before starting his firm in 1979, later joining Karen Cooper to form Cooper, Robertson & Partners. Robertson has been responsible for special zoning districts in New York City and has designed a sculpture garden and an aerospace center in Washington, D.C. He has won state and national American Institute of Architects awards.

DAVID ROCKWOOD

213 Southwest Ash Street
Room 211
Portland, OR 97204
(503) 274-2051

DESIGN APPROACH

Each work is a vehicle directed toward furthering an understanding of the general—what the world is and should be—and the particular—the site, the needs and desires of the client, constraints of budget, and so forth. Each of these factors becomes an object of independent analysis and is overlaid and embedded in the completed structure. I am interested in elements that move beyond traditional concepts. Space is rendered ambiguous through a multiplicity of layers and through the illusionistic play of light and reflections. Materials are allowed to assert their own qualities. I would single out Palladio, Borromini, Michelangelo, Terragni and Le Corbusier as being particularly influential to me. Their best work is simultaneously concrete and ineffable.

OFFICE INFORMATION

My present staff includes assistants brought in on an as-needed basis. Currently I accept two or three residential projects per year. The compatibility of vision with the client is important in

For a bay-front lot with views of the Columbia River and Mount Hood, David Rockwood designed a steel-frame glass house in Portland, Oregon. "My objective was to maximize the natural light and views, and allow the construction system to be evident in the design of the finished building," he explains. The glass-walled living and dining areas are placed on the second floor and open to the north terrace to allow for views of the marina where the house is located.



PHOTOGRAPHY DICK BUSHER

determining my acceptance of a project. I personally oversee each project. In the early stages I work alone to formulate my understanding and to articulate potential forms. I then work with an assistant to study refinements. I oversee each drawing, be it a plan concept or a construction detail. My fees are typically based on a percentage of the construction cost. The percentage is dependent on a variety of factors, including project duration, budget, complexity of existing conditions and complexity of the amenities.

INTERIORS

I design interiors myself, and I welcome collaboration with an interior designer, provided it would benefit the work. It is critical to share a common vision.

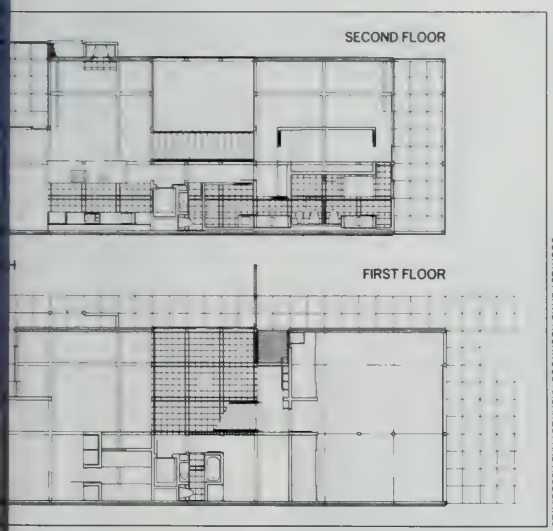
BACKGROUND

David Rockwood received a master of architecture degree from Princeton and worked for Michael Graves before returning to his hometown of Portland, Oregon, and beginning his own practice in 1983. He has designed several houses in Portland and in Bridgewater, New Jersey.

BELOW: From the second-floor master bedroom, the atrium, the living area and the bay beyond can be seen through the glass wall. "The effects of the natural light, the refractions from the glass-block skylight and the shadows cast by the steel frame are all visible," Rockwood notes.



BELOW LEFT: The plan shows the 11½-foot module used throughout. "The atrium both separates and connects the house's northern and southern halves," the architect explains. BELOW RIGHT: The north elevation. On the first floor is an office area, left, and a studio; above, the terrace, left, and dining area. The stairway leads to the roof.



COURTESY DAVID ROCKWOOD ARCHITECT AND ASSOCIATES



PAUL SEGAL

119 Fifth Avenue
New York, NY 10003
(212) 673-3100

DESIGN APPROACH

Our work is very responsive to the particular problem being solved, in terms of client, site and budget. Since our projects are extremely varied—ranging from housing for the homeless to residences for famous people, from urban to rural, from simple to complex, from small to large, and including residential, commercial and institutional—the results cover an equally broad range. We listen to our clients' needs and desires, study the site and the context and synthesize these into an exciting and appropriate design. We use solid, real materials clearly and robustly.

OFFICE INFORMATION

We have seven licensed architects, ten graduate architects on license track and seven support staff, for a total of twenty-four in both our New York and Seattle offices. We accept two to six residential projects each year. Every project is directed by one of the two principals, Paul Segal and Michael Pribyl, with an associate or

BOTTOM: Taking the Shingle Style as their starting point, Paul Segal and his associate Michael S. Canter abstracted its forms for a house in New York State. Porches on the ground level and balconies above look out to a meadow. BELOW: Visible in the axonometric drawing is the stripped-down quality of the rear wall with its dormerlike balcony outlines. BELOW RIGHT: Segal, left, with his partner, Michael Pribyl.



MICHAEL S. CANTER HERSEY & KIRK



ROB LANG



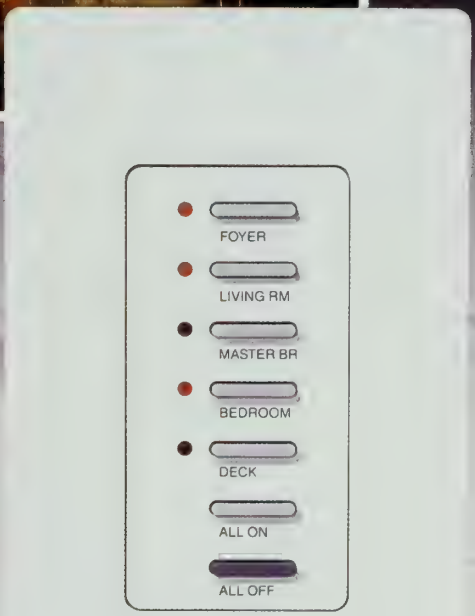
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TOP: "The staircase marks the edge of the public portion of the house," says Segal of the delicately hued architectural composition. "Beyond the stair is the master suite, with the painting studio above." The interior stair hall window allows the resident who uses the studio to view the activities of the rest of the house. ABOVE: The front façade is closed in character, with a recessed entrance half hidden by the prominent roof.

a senior designer handling the ongoing, day-to-day aspects. We usually charge our clients on a time basis within a mutually acceptable budget framework.

INTERIORS

We generally do all of the interior design work ourselves, but on occasion we have enjoyed working with outside interior designers whom we respect.

BACKGROUND

Both Paul Segal and Michael Pribyl received their master of fine arts degrees in architecture from Princeton. Segal began the firm in 1971, and Pribyl joined him in 1972. The architects have received multiple American Institute of Architects awards. The firm has designed houses in New York and Connecticut and has done a number of institutional and commercial projects, such as the Children's Museum of Manhattan and the Gotham Bar & Grill. Segal is a past president of the New York chapter of the AIA and a past trustee of the Preservation League of New York State.



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DAVID SELLERS

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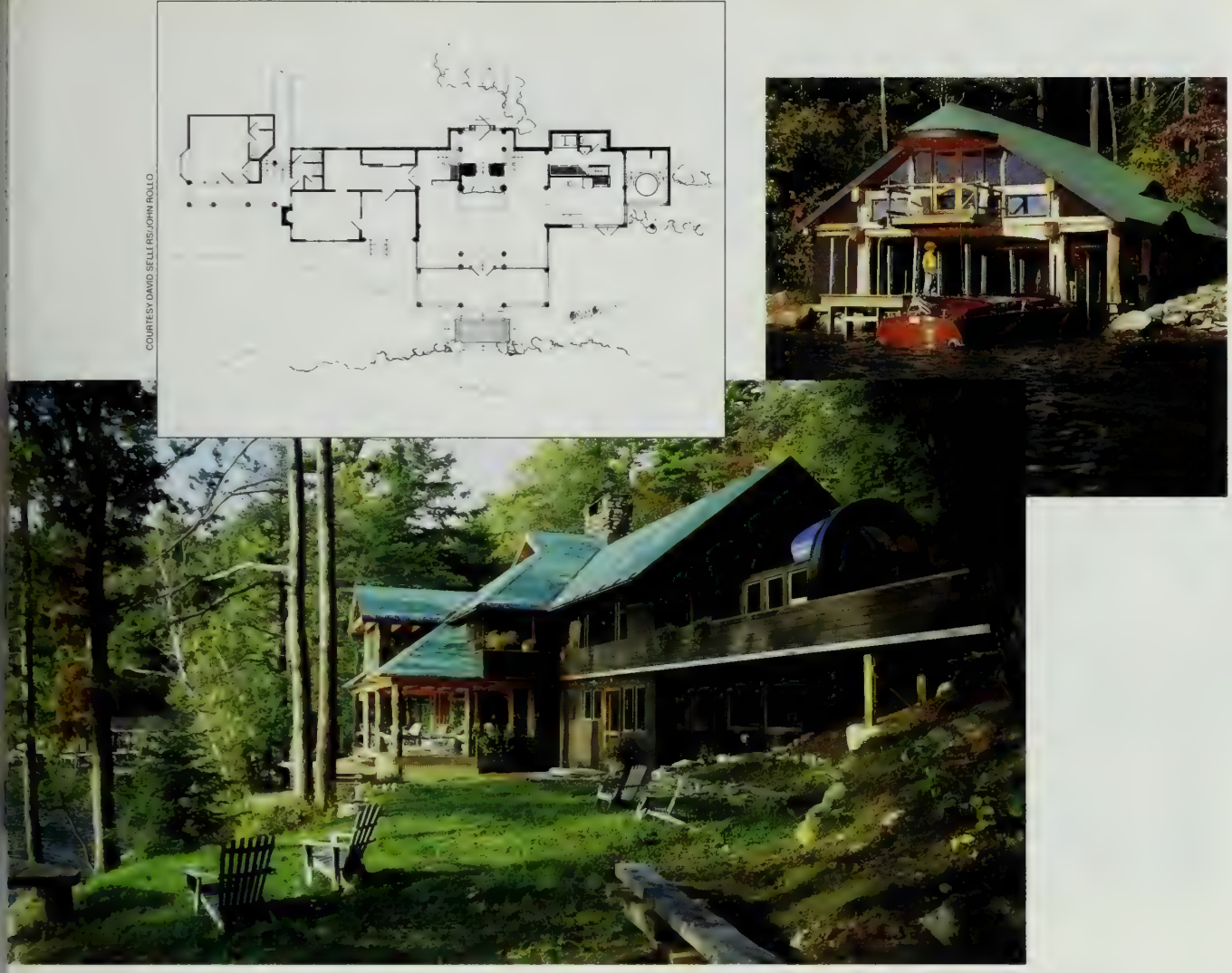
"The Adirondack camps of the late nineteenth century inspired the structure," says David Sellers of the log house he built on Lake Winnipesaukee, New Hampshire. The wide porch—with hemlock tree trunks—is typical of the style.

DESIGN APPROACH

My work can be described as sculptural, environmentally conscious and artistic, incorporating local and regional materials. Often there are a significant number of crafted sculptural elements built into the structure. My approach is one of discovery and exploration where all participants, from clients to carpenters, have an opportunity for input. The creative process is best when open and energized by the site, climate, local skills and historical context. Prominent in my designs are open spaces filled with light, special stairs, custom kitchens, baths and fireplaces, bedrooms as studios. I have used trees from the site with bark, leaves and most of the branches, and made stairs and chimneys out of native rock. I love Frank Lloyd Wright's houses and studied his logic, use of materials, structure and decorative elements. Louis Kahn is an even bigger influence for his clarity, composure and sensitivity to materials and light.

OFFICE INFORMATION

In our office there are currently two architects, one interior designer and one product designer. The office staff varies in size;



COURTESY DAVID SELLERS/JOHN ROLLO

we usually have from four to eight persons total. I will commit to a maximum of three residences a year. I personally oversee and design each residence, and I delegate responsibilities only to those trained to understand the principles and methods I employ. My fees are based on a percentage of the construction cost, with a $10,000 initial, nonrefundable payment for preliminary design.

ABOVE: Gabled roofs with deep overhangs crown the house. The wing of the master suite, right, covered in stained wood siding, features a barrel-vaulted greenhouse and a bridge to the next-door neighbor's property. A grassy lawn extends down to the lake. TOP LEFT: The plan of the first floor. TOP: Sellers's son, Parker, stands on the porch of the boathouse, which features a small conical-roofed upper porch and two "eyebrow arches" that can be seen at far right.

INTERIORS

Interiors are done in-house. Generally there is a finishing-touch contract for special built-ins and furniture.

BACKGROUND

David Sellers received a master of architecture degree from Yale. He worked for Paul Rudolph before beginning his own firm in 1965. Sellers has designed a winery and a concert hall for a winery in California and a New Hampshire inn. His work extends from product design (windmills and sports equipment) to master-planning towns and regions. He participated in the 1966 and 1976 "40 Under 40" exhibits in New York, where he won the competition to complete the Cathedral of St. John the Divine in 1985.



DURSTON SAYLOR

DURSTON SAYLOR

SHOPE RENO WHARTON

18 West Putnam Avenue
Greenwich, CT 06830
(203) 869-7250

A large 1880 house in Greenwich, Connecticut, was completely renovated inside, although Bernard Wharton, left, and Allan Shope of Shope Reno Wharton took great care to leave the exterior, and the property's Roebling bridge, intact. ABOVE: "Conceptually, the gallery is the central organizational element in the house, with all the other rooms radiating from it," explains Wharton. "The space, which has a black-and-white-marble floor, is cathedral-like in its verticality."

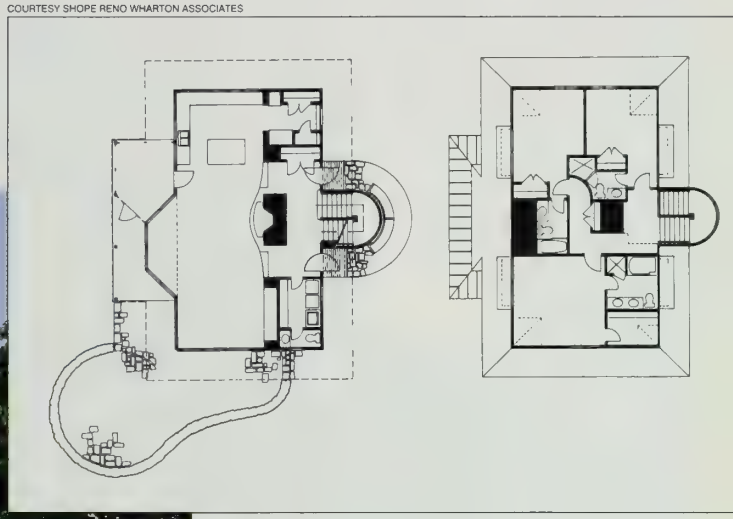
DESIGN APPROACH

The architecture of Shope Reno Wharton Associates represents many styles within architectural history. Our work blends the intellectual and emotional needs of today's society with history in hopes of creating buildings that are rich in meaning and timeless in spirit. We have worked diligently during the past decade to offer architectural solutions that are at once practical and romantic. It is the appropriate balance between the practical and romantic aspects of architecture that ultimately determines a project's success. We tend to use natural materials such as wood, stone and glass, which have been used for centuries. We appreciate Frank Lloyd Wright, Charles Rennie Mackintosh and Stanford White because they spent their careers developing the relationship between craft and design, emphasizing humanistic beliefs.

OFFICE INFORMATION

Shope Reno Wharton has a staff of fourteen, twelve of whom are architects. We handle from ten to twelve residential commissions

COURTESY SHOPE RENO WHARTON ASSOCIATES





NORMAN MCGRATH

LEFT: On a small island off Connecticut, Wharton and Shope reinterpreted the Shingle Style in a waterfront house that is distinguished by deep overhangs, gabled roofs and a stair tower. ABOVE: The first- and second-floor plans of the island house. BELOW: In Darien, Connecticut, the architects transformed a dark attic in a Victorian house into an airy suite of rooms. "It was an opportunity to create essentially large pieces of architectural furniture—the ziggurat walls—to define different spaces," says Wharton. The stepped side of the wall gives shape to the open center of the attic.

a year. Bernard Wharton and Allan Shope are personally involved in all aspects of every project in the office. Staff members contribute to each project as required during design development and construction documents. We generally charge a percentage of the construction cost.

INTERIORS

We do the interior design for most of our projects, including furniture design and color selection.

BACKGROUND

Bernard Wharton and Allan Shope each received a bachelor of fine arts degree and a bachelor of architecture from the Rhode Island School of Design. Wharton then received a master of architecture degree from the University of Pennsylvania. Wharton worked with Mitchell/Giurgola Architects and Shope worked for his father, Richard A. Shope, before they began the firm in 1981. They have designed residences in Connecticut, Massachusetts and New Jersey, and also completed the University of Connecticut Alumni House in Storrs and the Bruce Museum in Greenwich. The firm has won several design competitions, and awards from the Connecticut chapter of the American Institute of Architects.



ALEC MARSHALL



DUPSTON SAYLOR

LEE H. SKOLNICK

132 West Twenty-first Street
Tenth Floor
New York, NY 10011
(212) 989-2624

For artists Eric Fischl and April Gornik's house on eastern Long Island, architect Lee Skolnick renovated what was once the local dairy farmer's house. In the living room, he reworked the floors, added wainscoting and, where a woodburning stove once stood, installed a bluestone fireplace. Over the mantel is a Diane Arbus photograph.

DESIGN APPROACH

My work is meant to be authentic, and each project is individual. There is no design stamp or easily categorizable style used as a formula to reach predictable results. I want my work to be a creative expression of the elements that make the situation unique. Design is exploration. What we seek is ways to use all the parameters of the project as the wellspring from which to draw inspiration and ideas that can be integrated into a transcendent synthesis. Materials have great referential and sensual power; they have associations, they connote, and they have visual and tactile dimensions. We tend to use a broad variety of both natural and synthetic materials in interesting and unusual ways—to combine, contrast, expose, revere and exploit them.

OFFICE INFORMATION

I have a design partner, and our office consists of a staff of eight. We receive approximately five residential commissions per year. I assume the primary design responsibility and have contact with



DURSTON SAYLOR



ANTOINE BOOTZ

the client, and each project is produced by a team that includes both partners, a job captain and a production group. We normally charge by the hour for design and a percentage of the project cost for subsequent phases.

INTERIORS

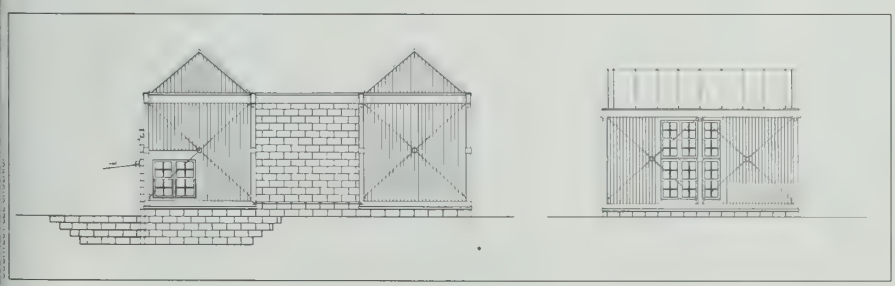
We either do the interior design in-house or work with the client's interior designer from the start of the project.

BACKGROUND

Lee Skolnick received a bachelor of architecture degree from The Cooper Union. Since beginning his own firm in Manhattan in 1980, he has completed a number of residential projects and renovations for New York artists and writers.

ABOVE LEFT: "We opened up the whole floor front to back so only the shell was left," says Skolnick of the upper story of the Fischl-Gornik residence, which became the master suite. In the dressing area, a mahogany-faced cabinet acts as a partition dividing the stucco shower, where Skolnick added windows of various sizes. ABOVE: In Skolnick's own Manhattan loft, a plywood-clad pavilion separates the living/dining area from the bedroom areas. Attached to it is a stucco "breakfront" with cantilevered shelves.

LEFT: Two elevation drawings of Eric Fischl's painting studio show the steel tension bracing and double-hung windows. The frame is timber.



THOMAS GORDON SMITH

1903 Dorwood Drive
South Bend, IN 46617
(219) 239-6137

DESIGN APPROACH

I develop domestic designs in the classical tradition to create houses that are dignified and integrated. This involves the use of columns and decorative detail in the form of temple shapes combined with simpler, more domestic-scale structures. Large volumes make up the spaces for the principal rooms, and these are sometimes embellished with decorative frescoes and moldings. I prefer materials of substance, especially masonry and carved stone. I am interested in the thematic aspects of architecture, and I ask what the house says about its owner in terms of his or her interests. I regard many historical architects as mentors, including Vitruvius, Palladio, Michelangelo and Borromini.

OFFICE INFORMATION

Mine is a small office of three architects, and we accept commissions for three to five residences each year. I will do smaller projects as well as large, and I am involved in every project at each stage. My associates develop drawings for the project and con-

"Fluency with diverse sources is the key to designing expressive buildings that add to tradition and don't merely mirror it," says Thomas Gordon Smith, who built his own Richmond, California, residence after Pompeian designs. BELOW RIGHT: The entrance court, formed by paired Doric columns, supports a pergola that unites house and garden. BELOW: Marble pilasters form a transition from the rough limestone of the porch and exterior to the smooth plaster walls and marble floors of the entrance hall.



PHOTOGRAPHY MARTY E. NICHOLS



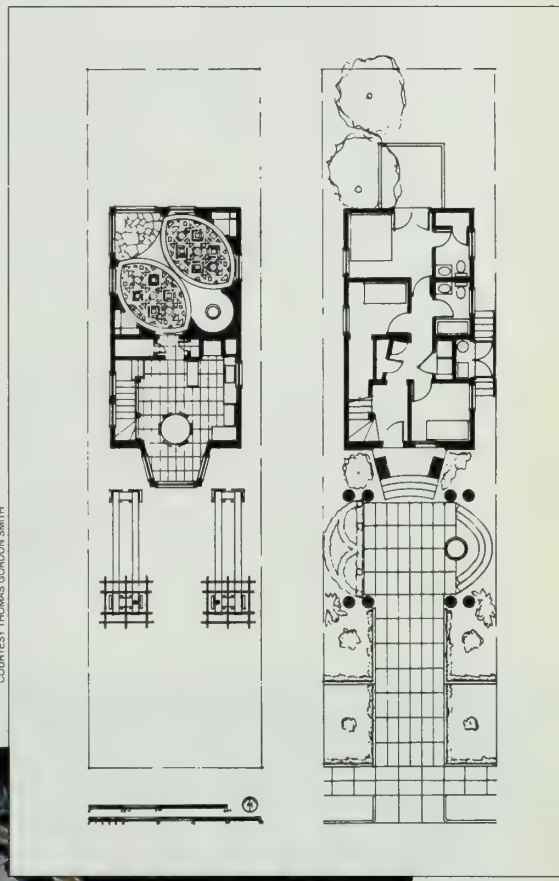
tribute ideas, but all decisions are made by me. We charge on an hourly basis in relation to an overall budget based on percentage of construction cost.

INTERIORS

I am interested in the harmony between architecture and its interiors and furniture. I coordinate this aspect of design with the help of my associates, and I design furniture for projects when possible.

BACKGROUND

Thomas Gordon Smith received his master of architecture degree from the University of California, Berkeley, and was awarded the Rome Prize in Architecture from the American Academy in Rome. He has taught at the University of Illinois at Chicago and Yale and is currently the chairman of the School of Architecture at the University of Notre Dame in Indiana. Smith is the author of *Classical Architecture: Rule and Invention*, 1988, and is now working on the illustrations for a new edition of Vitruvius's *De architectura.*



COURTESY THOMAS GORDON SMITH

RIGHT: The first- and second-floor plans display the compact arrangement of rooms and the elliptical mosaic floor patterns in the living room. BELOW: Smith imitated Pompeian Style III painting in the living room. The ceiling mural depicts the ages of man; the upper wall panels show the myth of Persephone; images of modern gas stations flank the alcove.



ROY J. SOLFISBURG AND MAX I. YELIN

Archimax
325 West Huron Street
Suite 515
Chicago, IL 60610
(312) 280-4777

DESIGN APPROACH

The houses designed by our firm are bold and contemporary. The massing of a house is often compact, while the image is that of a sculptural object placed in a landscaped setting. Our intent is to carefully craft each residence so that the impact of the house is that of an icon unique to each location. Our basic approach is to take the circulation patterns and volumes of the spaces called for in the client's program and mold the form of the house from these. Geometric patterns and volumes are often expressed on the exterior and the interior, which are both activated by the use of grids, square planes and screens, and combinations of these elements. The use of materials is generally simple, often drawing on the native materials found in the region in which the house is built. Glass is used to create planes and define voids or create, as architectural historian Colin Rowe has defined it, "phenomenal transparency." Our architecture is influenced by such divergent personalities as Richard Meier, Aldo Rossi, the Ticino school in Switzerland and Mies van der Rohe.

Surrounded by a dense subtropical forest on Sanibel Island, Florida, the clapboard house designed by Roy Solfisburg, left, and Max Yelin combines regional architecture with a late-modern sensibility. "We intended the house as a strong sculptural object set off against the wild natural vegetation," says Solfisburg. On the rear façade, a pair of stairs join at the central screen porch and lead to the second-floor living area.



OFFICE INFORMATION

Our office is currently composed of three architects, and several more are used on a part-time contract basis. We accept approximately four single-family residential projects each year, and we have no minimum project size. Our firm is small enough that personal attention is given to each project. For projects outside of the Midwest and Florida, we employ a local architect during construction. Our fees are based on a percentage of construction cost, with a lump-sum fee set after the owner has approved the estimated construction cost of the schematic design.

INTERIORS

We prefer to provide full interior design services and often custom design the dining room and living room furniture.

BACKGROUND

Roy J. Solfisburg received his master of architecture degree from the University of Pennsylvania, and Max I. Yelin received a bachelor of architecture from Illinois Institute of Technology. In addition to his residential practice with Yelin, Solfisburg is a partner in Holabird & Root. Yelin and Solfisburg began their partnership in Archimax, Inc., in 1985. Their residential work in Illinois and Florida has been widely published in America and Europe.

BELOW LEFT: Antecedents in the Queen Anne and vernacular buildings of the Florida barrier islands inspired Solfisburg's design of a Captiva Island house. "The overall impression is eclectic and romantic, with complicated massing and multiple exterior materials," Solfisburg says of the east façade. BELOW: An axonometric shows the four sides of the square, gable-roofed house with the conical-roofed Queen Anne–style porch.





COURTESY ROY J. SOLFISBURG



COURTESY DANIEL SOLOMON



RUSSELL MACMASTERS



PHOTOGRAPHY GLEN ALLISON

"The design and the relationship of house, garden and wilderness employ the traditions and conventions of the villa," says Daniel Solomon of a residence he designed in Oregon. ABOVE: The north-elevation drawing shows a wall of windows for the central, double-height living room.

DANIEL SOLOMON

84 Vandewater Street
San Francisco, CA 94133
(415) 397-9190

DESIGN APPROACH

I would describe our work as simple, rich, rooted in place, obsessively crafted, drenched in sunlight. Each house develops from two things: first, everything that is unique about the setting, and second, everything that is unique about the clients. Most of all, daylight figures prominently in our designs, as does a careful, sometimes ambiguous balance between the repose of enclosed rooms and the dynamism of open planning. Many architects have been influential to me for different reasons, but especially Eliel Saarinen, Sir Edwin Lutyens, Tony Garnier and Adalberto Libera, because they wrestled with the integration of idealized forms and the particularities of place, craft and tradition.

OFFICE INFORMATION

The total size of the office is seventeen persons, of whom five are architects. We accept three to five residential projects a year. I work on each design, frequently in collaboration with one of my two partners, Susan Haviland and Kathryn Clarke. Large houses

ABOVE: The Palladian-inspired h... on a knoll, where "four different and beauti... views suggested the cross-axial pla... Solomon. Wisteria-covered pergolas reach... into the landscape from the two-story hous...



At the pergola-framed entrance court, the floor plan inspired Ed Carpenter's stained-glass window below the pediment. "A tartan pattern defined by a circle inscribed in a nine-part square is the basis of the floor plan," explains the architect.

may take a staff of up to three during working drawings. Single-family houses constitute about a third of our work; the rest is urban planning and multifamily housing. We have a landscape architect on staff, and we normally provide landscape design for our projects. We charge a percentage of the construction cost plus consultant fees. The percentage is adjusted upward for very small houses and downward for very large ones or very complex sites.

INTERIORS

We do not do interior design, but we are concerned with interior finishes and details, and we design kitchens and baths. When an interior designer is involved we work closely with him or her.

BACKGROUND

Daniel Solomon received a bachelor of architecture degree from Columbia and a master's from the University of California, Berkeley. He worked with Charles Warren Callister and Lawrence Halprin before beginning his own San Francisco firm in 1968. The firm has won a number of American Institute of Architects awards for its single-family residences and housing projects, such as San Francisco's Amancio Ergina Village and Pacific Heights Townhouses.

LAWRENCE W. SPECK

2202 Sunny Slope
Austin, TX 78703
(512) 471-1922

DESIGN APPROACH

If any label fits, I suppose it would be "regionalist." I try to let the work's visual character grow out of its cultural and physical situation. I like to work with particular and specific design projects—ones with strong demands from site or client. I find that these demands evoke from me forms and responses I could not have preconceived. This seems a more creative and dynamic process than simply promoting a "style" that I work within. I use a large range of design elements and materials, and have done projects in stone, brick, stucco, concrete, glazed tiles, cement board, redwood, metal shingles and more. I have two heroes: Alvar Aalto for his responsiveness, his sense of place and his details; and Louis Kahn for his simplicity, his order and his powerful use of materials. Both are masters of light.

OFFICE INFORMATION

My staff varies; we have from two to eight architects in the office. I do larger projects in association with other firms. I design one or



COURTESY LAWRENCE W. SPECK ARCHITECTS, INC. ARCHITECTS



PHOTOGRAPHY JOHN WADSWORTH

BELOW: For a ranch house near Austin, Texas, Lawrence Speck worked in the tradition of local building, while infusing the house with abstract elements inspired by the natural setting. Seen from the north are the barrel-vaulted bedroom suites. BELOW LEFT: On the east façade, native limestone steps lead to the pine-and-glass kitchen doors located under a galvanized-metal roof.



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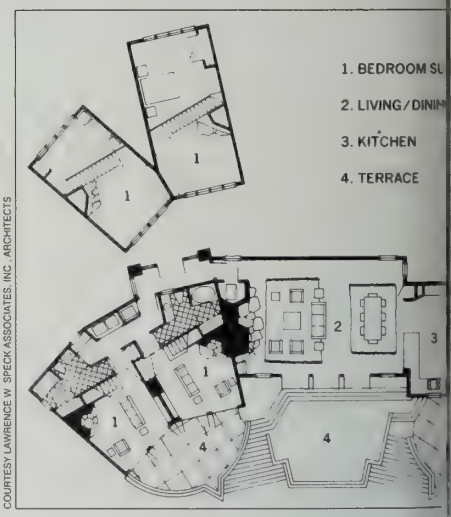
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COURTESY LAWRENCE W. SPECK ASSOCIATES, INC., ARCHITECTS

ABOVE LEFT: "The splayed vaults of the bedroom suites—each of which includes a downstairs sitting area and bath, and an upstairs sleeping loft—are capped by a sleek galvanized-metal skin, which contrasts with the ruggedness of the house," notes the architect. TOP: The south elevation faces the Blanco River. "Much of the everyday living occurs on the terraces, shaded by gnarled oaks and cooled by the river breezes," says Speck. ABOVE: The plan shows the continuous terrace on the south side of the house.

two residences a year, and I personally work with the client and oversee all design. Others often coordinate contract documents and construction observation phases. I charge on an hourly basis, or a combination of hourly and flat fees.

INTERIORS

I have both designed interiors myself and worked with a client's interior designer.

BACKGROUND

Lawrence W. Speck holds a master of architecture degree from MIT. He worked for Sert Jackson and Associates in Cambridge, Massachusetts, and Huygens & Tappé in Boston before beginning his Austin, Texas, firm in 1975. In addition to his residential work, he designed the Austin Convention Center and the Burnet Town Center in Texas. Chosen as one of the Architectural League of New York's "Emerging Voices" in 1985, Speck has received a number of design awards from the local chapter of the American Institute of Architects.

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TOP: Revitalizing the Shingle Style, Robert A. M. Stern designed a broad-gabled house that responds to its vast setting on Martha's Vineyard. Culminating a winding drive, the entrance façade features "the projection of a smaller gabled wing that implies an entrance court while making the scale more intimate," says Stern.

ABOVE: Stern created a distinctive gazebo for a residence along the Atlantic shore of eastern Long Island. "Raised above the ground on a rose-red brick base, the house has a traditional palette of weathered red cedar shingles and white painted wood trim," notes Stern. The gazebo, right, echoes the octagonal plan of the tower.

DESIGN APPROACH

Our designs are reinterpretive rather than imitative. They come from an appreciation of traditional forms and motifs. I see the styles and monuments of earlier times as the vocabulary and grammar of the language of architecture, but the syntax and diction are of this time and are my own. I begin with what is already there—the site, the program, the budget—but I try not to be bound by this. Believing in the continuity of tradition, I feel that architecture has an obligation to transcend immediate circumstances and enter into a dialogue with the spirit of place. We employ a vocabulary that is sympathetic with the architectural traditions of the region in which we are building. We and our clients share a taste for quality materials that contribute to an overall sense of solidity and timelessness.

OFFICE INFORMATION

Of our seventy-odd employees, eighteen currently are architects. We don't set any limits on how many residential projects we

accept each year. I try to maintain a close personal involvement in each through schematic design and design development. I rely on one of my partners or associates, as project architect, to develop our ideas and to handle the day-to-day running of the job. We usually charge a fixed fee for basic architectural services.

INTERIORS

We have interior designers on staff with whom the project architects and I coordinate closely throughout most projects. When a client comes to us with an interior designer, we take care to include that person in design-related meetings with the client.

BACKGROUND

Robert A. M. Stern holds a master of architecture degree from Yale. In addition to private houses, Stern has had numerous public and commercial commissions, including the Observatory Hill Dining Hall at the University of Virginia, Charlottesville; Disney's Yacht and Beach Club Resorts in Orlando, Florida; the Mexx International Headquarters Building in the Netherlands; and Grand Harbor at Vero Beach, Florida. The buildings in Holland and Vero Beach recently won American Institute of Architects awards.

BELOW: For one of the highest sites on Martha's Vineyard, Stern designed a Shingle Style residence with a wide, sheltering roof. The axonometric drawing shows the balanced distribution of the rooms to either side of the central stairway, and the large porch with steps.



HERSEY & KYRK

RIGHT: "Instead of being an object set against nature, the house is broken down into a set of pavilions commanding a series of scenographic gardens," the architect says of an Italianate villa in New Jersey. A Palladian window forms the family room bay. Ludowici Celadon roof tiles.

BELOW: The New Jersey house includes an indoor swimming pool. Mosaic tile and granite define the vaulted space, which is below the living room terrace. French doors open to a sunken court.



STEVEN BROOKE



STEVEN BROOKE

QUINLAN TERRY

Erith and Terry Architects
Old Exchange, High Street
Dedham, Colchester
Essex CO7 6HA
England
44-206-323186

BELOW: Continuing the tradition of the English country house, Quinlan Terry designed a residence in Gloucestershire based on classical principles, or the "Cotswold Palladian vernacular," as Terry describes the design. The front façade features a pedimented bay that frames a double-door entrance, with a fanlight, simple entablature and Ionic engaged columns. BOTTOM RIGHT: A focal point of the house is the stair hall, seen at the center of the cross-section drawing. The symmetrical ordering of rooms, windows and doors is characteristic of Terry's work.

DESIGN APPROACH

I would describe my work as traditional classical. The main elements in my architecture are the classical orders—Tuscan, Ionic, Doric, Corinthian and Composite—as they have been handed down from Vitruvius through Palladio to the present day. I consider the clients' requirements in terms of space, proportion and materials before I develop plans, sections and elevations. I use traditional materials—stone, brick in lime mortar, stucco, slate, tiles and timber—and try to avoid using modern materials, particularly where they are exposed. My late partner, Raymond Erith, taught me a great deal about classical design, and historically, I admire the work of Donato Bramante, Michele Sanmicheli, Sir Christopher Wren, Nicholas Hawksmoor and Sir John Vanbrugh.

OFFICE INFORMATION

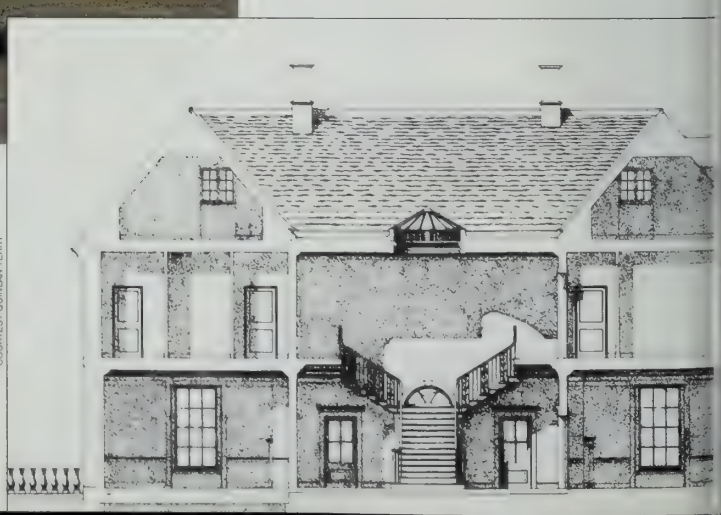
My partner, Christine Terry, and I work with ten architectural technicians to complete three or four residences a year. We expect the quality of any given residential project to be high, and I per-



DERRY MOORE

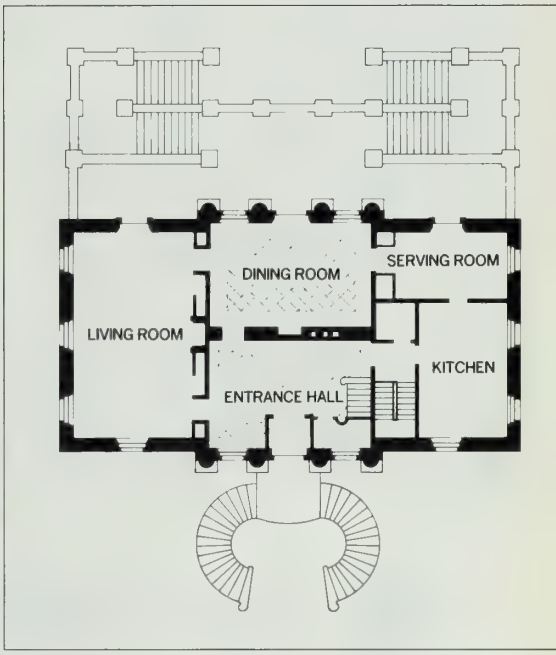


DERRY MOORE



COURTESY QUINLAN TERRY





COURTESY QUINLAN TERRY JAMES W. WALLACE

ABOVE: "The client asked for a small, imposing house to form the center of a large horse farm," says Terry of a residence he created in Kentucky. A long drive leads to the house, which is on a raised basement with a façade of Corinthian columns supporting a pediment with finials. ABOVE RIGHT: The plan shows that the house is small in scale yet formal and symmetrical in its arrangement of rooms and its use of double split stairs at both the front and rear entrances.

sonally do all the design work, oversee the preliminary drawings and meet with the client over the course of the project. My associate, Hugh Barrell, supervises the building works on-site. We charge on a percentage basis plus expenses.

INTERIORS

We carry out the interior design, which includes cornices, fireplaces and floor finishes, but we leave other furnishings—draperies, carpets, special paint finishes—to an interior designer.

BACKGROUND

Quinlan Terry studied at London's Architectural Association School of Architecture and was awarded a scholarship to the British School at Rome. In 1962 he began working in the office of Raymond Erith, and since Erith's death he has maintained the office as Erith and Terry. Barrell has spent forty years in building construction. They have designed and built residences in Great Britain and the United States, a theater at Cambridge University and a cathedral. They also refurbished three state drawing rooms in the 10 Downing Street residence of Britain's prime minister.

ROLAND TERRY

1904 Third Avenue
Suite 406
Seattle, WA 98101
(206) 622-1131

DESIGN APPROACH

My architectural work is generally regarded as an interpretation of the so-called Pacific Northwest style, although various projects differ in the manner of this interpretation. The use of wood is primary and evident in exposed wood structural systems and wood finishes. A harmonious relationship between the residence and its site is generally obvious, with its emphasis on an intimate garden and outdoor living. The essence of fine architecture is contained in that elusive element—proportion. The relative juxtaposition, size and shape of volumes play decisive roles in achieving a balanced composition. I avoid using design elements or details that are currently fashionable (Postmodern, for instance). Architects who continue to influence my work are Vignola and Palladio, Mies van der Rohe and Frank Lloyd Wright.

OFFICE INFORMATION

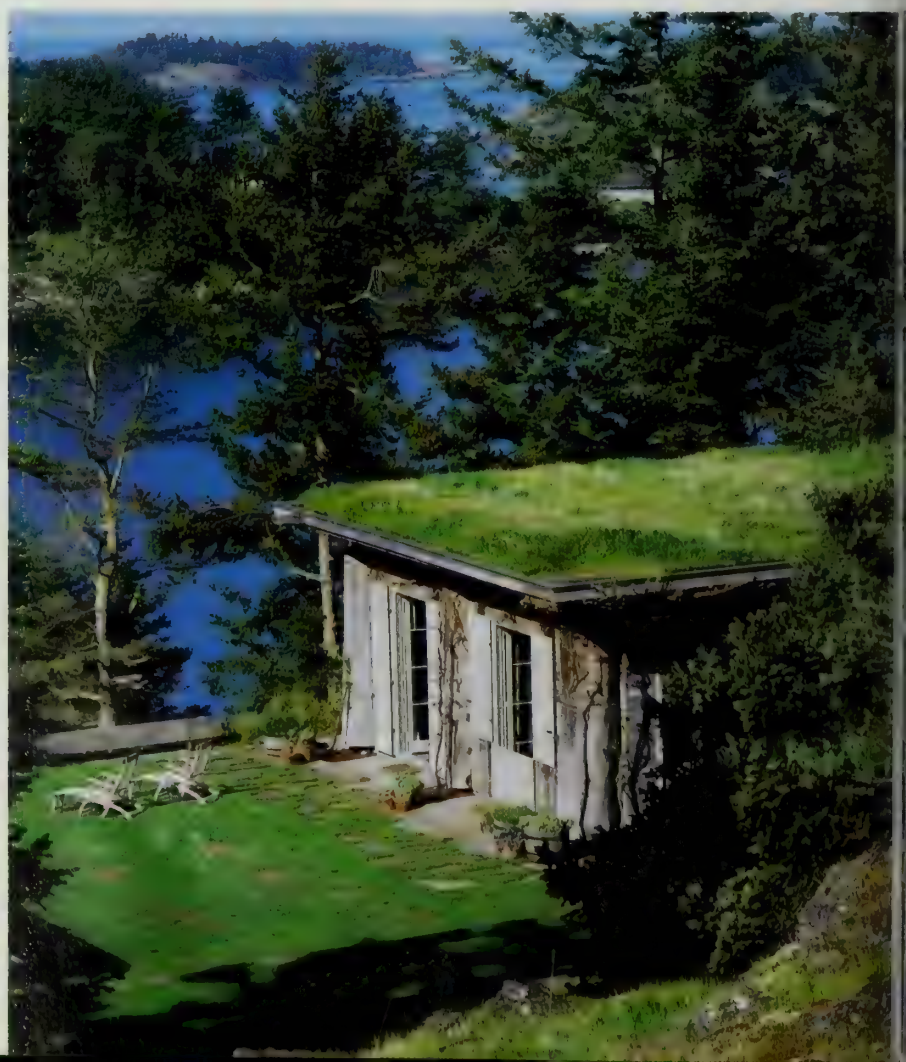
There are three architects now on staff, including me. The staff totals four, plus engineering and special consultants as required. Since I am semiretired, I do possibly one single-family residence

"The site provided a natural meadow with rock outcroppings, ancient trees and a superb view to the Strait of Juan de Fuca," says Roland Terry of the setting for his house and studio in the San Juan Islands. BELOW AND BELOW RIGHT: The main house. To echo the native landscape, he gave the house a sod roof; driftwood logs gathered from the islands' beaches frame the structure.



ROBERT PISANO





a year. I like to maintain a significant overview of each project during construction. The office team is knowledgeable and flexible in both architectural and interior design. All fees are based on hourly rates, and consultants are billed directly to the client.

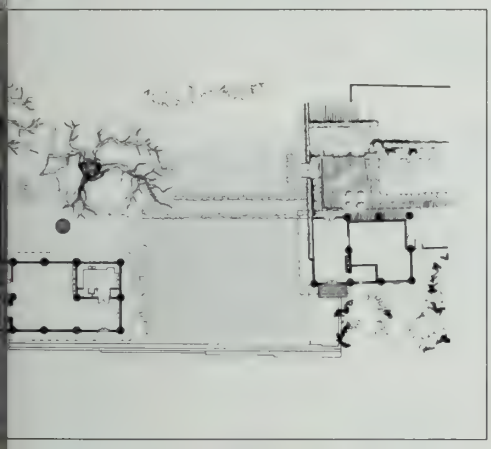
INTERIORS

Interior design is an integral part of the architectural design, and I orchestrate the conceptual interior details and furnishings. Two other members of the staff have long-standing training and experience in all aspects of interior design. Should a client wish to designate the interior designer, the matter would be discussed before acceptance of the commission.

BACKGROUND

In addition to receiving a bachelor of arts degree in architecture from the University of Washington, Roland Terry studied at the Académie Julien in Paris. He began his own Seattle firm in 1946. Terry has completed several hotels in Hawaii, and restaurants in Seattle, Honolulu, Portland and San Francisco. He is a fellow of the American Institute of Architects and won a special award for one of his restaurant designs in Honolulu. In 1982 the city of Seattle honored him with an award for his work at Seattle Center.





COURTESY ROLAND TERRY/JOHN ROLLO

ABOVE: A terrace north of the main house and just outside the kitchen includes a table for alfresco dining. LEFT: The plan of the main house and gatehouse. The main house appears simple, an elongated rectangle partitioned into symmetrical chambers by means of 17 oversize posts fashioned from driftwood logs.

BELOW LEFT: A corner of the gatehouse shows the abundant stonework, overhanging eaves and the use of wood and weathered finishes that are hallmarks of the modern Northwest idiom. The 19th-century Kwakiutl totem is from southeastern Alaska. BELOW: The bedroom end of the main house is two stories. Visible are the nine-foot shuttered French doors that Terry salvaged from a neo-Régence château.





TIGERMAN MCCURRY

444 North Wells Street
Chicago, IL 60610
(312) 644-5880

DESIGN APPROACH

Tigerman McCurry's work can be characterized as unique and relative to the individuals for whom it is commissioned. Tigerman's work is specific rather than general, idiosyncratic rather than being overridden by unchanging architectural baggage. McCurry's work is vernacular and classical in its origins even as it is at once timeless and timely. Our approach is to first listen to a client, then to develop the architecture collaboratively, responding to the particularities of function, use, site, budget and the aesthetic concerns of our client. Frank Lloyd Wright, Mies van der Rohe and Louis Sullivan have influenced Tigerman, and to these three McCurry adds Sir John Soane, Louis Kahn and all the naive artisans whose practical artistry created icons of American architecture. Tigerman also appreciates his peers—John Hejduk, Peter Eisenman, Robert Stern, Frank Gehry and Michael Graves—for their willingness to criticize his work.

OFFICE INFORMATION

We have a staff of fifteen, which includes two registered architects, two graduate architects and one interior designer. We work on as many residences a year as are seriously offered. Either Tigerman or McCurry oversees each project, attending all client meet-

Within their firm, Stanley Tigerman and Margaret McCurry collaborate on some designs and carry out others separately. One residential design by Tigerman in Highland Park, Illinois, is vaulted and multigabled. The rear façade, with symmetrical side wings overlooking the pool, which Tigerman describes as "John Nash revisited," refers to early-19th-century architecture.

TONY SOLURI



RUSSELL INGRAM



TONI SOLURI



LEFT: The architects' own country house in Michigan is a joint design influenced by the American rural vernacular. Sleeping lofts punctuate each end of the double-height living room. ABOVE: Tigerman combined sleek modern forms with the symmetry of a Renaissance villa for a suburban Chicago house. The curved master suite, above, overlooks the terrace outside the breakfast room. Outdoor furniture by Tropitone.

ings and initiating all design. Design development, contract administration and supervision are done by staff, overseen by the principals. Our fee is based on a percentage of all costs; the percentage depends on the project's size and complexity.

INTERIORS

We prefer to design the interiors of our projects, and to that end we employ an interior designer. If the client selects an interior designer, we try to work closely with that person so that the intellectual and artistic intent of the project is not compromised.

BACKGROUND

Stanley Tigerman has a master of architecture degree from Yale. Margaret McCurry received a bachelor of arts degree from Vassar. Before beginning his firm in 1962, Tigerman worked for George Fred Keck, Paul Rudolph, Harry Weese and Skidmore, Owings & Merrill; McCurry, who joined the firm in 1982, worked in the interiors department of Skidmore, Owings & Merrill. The firm has received eighty design awards, including five American Institute of Architects Honor Awards. Tigerman is director of the School of Architecture at the University of Illinois at Chicago.



COURTESY TIGERMAN MCCURRY ARCHITECTS

ABOVE: Rural farm structures inspired elements of a residence northwest of Chicago that Tigerman designed. The symmetrical plan depicts a circular tower and a diamond-shaped entrance courtyard defined by the house's two main wings and what Tigerman calls a pair of "his-and-her garages." French doors open onto a deck at right.

EDWARD TUTTLE

Design Realization
71 rue des Saints-Pères
75006 Paris
France
33-1-42-22-65-77

DESIGN APPROACH

Most often my work is vertically proportioned, with a modulated unity and strong exterior-interior relationships. I approach my work with an environmental respect: a sense of perspectives throughout the structures, volumes that are derived from function, and a unity of material. In my designs are predominantly geometric forms that show some correspondence to the regional/cultural aspects of the area. The building materials are almost always from the region. Although I have no design mentor as such, I appreciate Arthur Erickson for his sense of form and play of light.

OFFICE INFORMATION

There are five architects and a total of seven persons in the main office in Paris. The number of residential projects I accept each year depends on the size. I design conceptually along with a basic but exacting detailing vocabulary, and I do periodic supervision of each project. The finished plans and elevations are completed by our staff, and the daily supervision is coordinated by either an on-



MARINA FAUST



PHOTOGRAPHY: RUSSELL MACMASTERS

BELOW RIGHT: A beachside compound made up of a cluster of tropical pavilions on the Sanur coast of Bali was reorganized by Paris-based Edward Tuttle. "The project was as much a landscaping job as an architectural one," he explains. "The pavilions had to have unity of style with flexibility of function, and privacy as well as openness."



LEFT: In keeping with the indigenous architecture, Tuttle relied on time-honored techniques, constructing the wooden pavilions without nails. In one pavilion, a Chinese Export water jar rests on a shelf against the stone wall. Carving is Balinese.

site supervision team or a project coordinator, depending on the size and location of the project. We usually charge our clients a percentage of the construction cost.

INTERIORS

We design interiors ourselves and, most often, much of the furniture. In fact, we are frequently asked to design interiors.

BACKGROUND

Edward Tuttle studied architecture and interior architectural design at Portland State University and the University of Oregon. He worked for Gump's interior design studio in San Francisco and Dale Keller & Associates in Hong Kong before beginning his own architecture and design firm in Paris in 1977. Tuttle's work—primarily residences, boutiques and hotels—is located in a variety of countries: France, England, Monaco, Switzerland, Greece, Hong Kong, Indonesia, Malaysia, Singapore, Thailand, Iran and the United States.





ABOVE RIGHT: Sheltered by a thatched roof, a small dining pavilion at the project in Bali is ideal for leisurely meals in the garden. RIGHT: Light filters in through the screen walls of the master bedroom, an enclosed pavilion that offers a haven of tranquillity.

BELOW: Tuttle struck a note of cosmopolitan ease in a residence on Victoria Peak in Hong Kong, which he created by gutting two old apartments. The high-ceilinged living room shows the architect-designer's extensive use of teak, silk and dark mirrored surfaces that serve as a polished yet subtle backdrop for the residents' collection of Oriental artworks.



JOHANNES VAN TILBURG

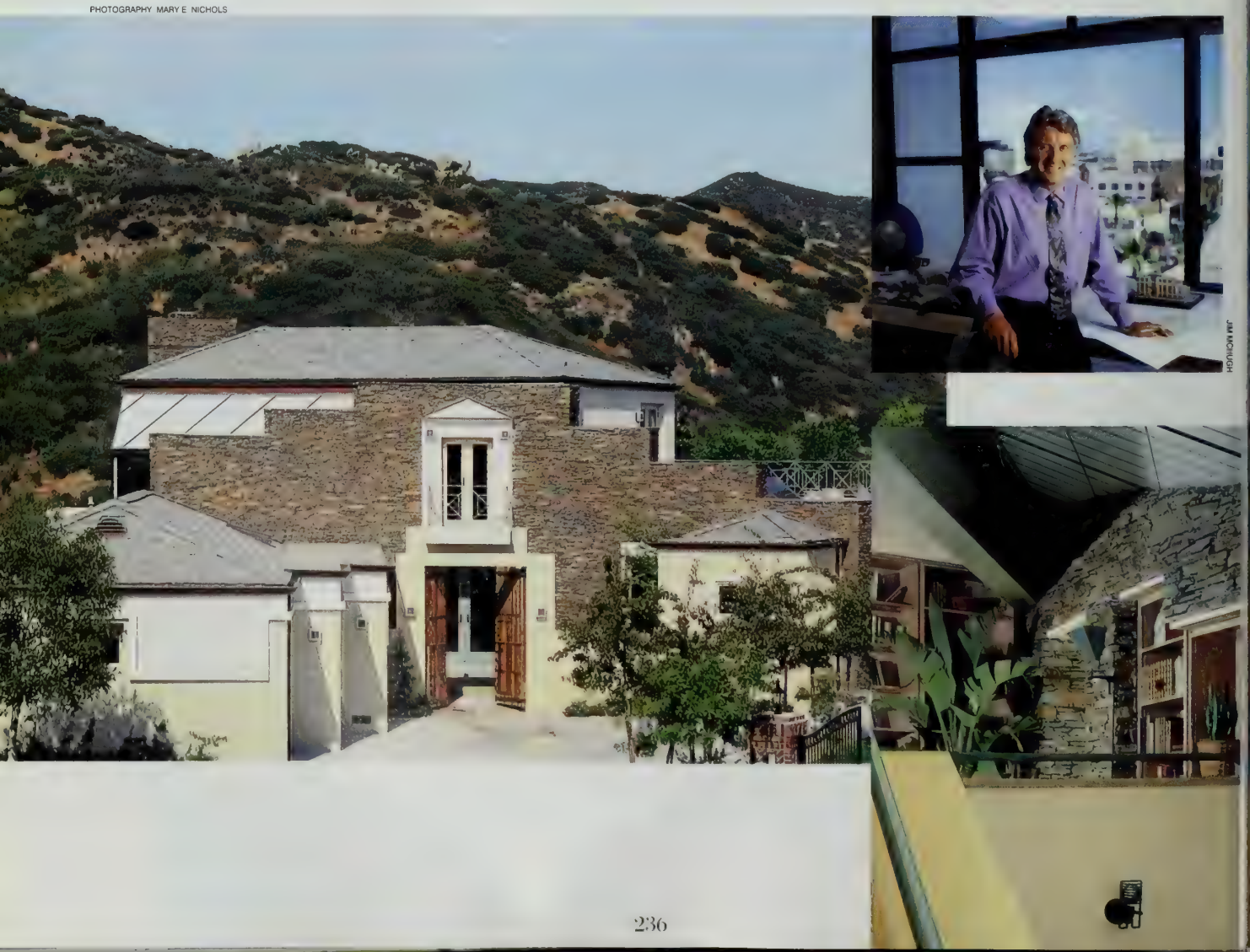
225 Arizona Avenue
Santa Monica, CA 90401
(213) 394-0273

Set in the low hills of the Santa Monica Mountains, the house Johannes Van Tilburg designed "grew out of three time periods as an interpretation of the owners' varied art collection," he says. BELOW: At the entrance, 18th-century Spanish gates and a pedimented balcony refer to traditional European sources, while the stepped and curved stone wall blends modern and American Southwest influences. BELOW RIGHT: An angled skylight and a structural steel beam define the second-story landing, which houses a compact library. Bookshelves and the door to the front balcony are cut into the stone wall, right.

DESIGN APPPROACH

The houses we design are a contemporary interpretation of romantic images. They appeal to the senses. There is attention to color, shape and form, volume and light. Our residences have a hierarchy of spaces; light; positive outdoor space, such as outdoor rooms; and materials such as stone, brick and plaster. I would describe my basic approach to design as people-oriented and humanistic, flexible, spirited and intuitive. I believe that houses should either draw from the local vernacular and historical context or consciously do the opposite. Also, a house should develop as a result of the collaboration between architect and client. I take it as a great compliment when my clients say that they designed the house and we just drew it up! I was raised and educated in Holland and influenced by the architecture that flourished there during the 1920s—Michel de Klerk's romantic Amsterdam school and the diametrically opposed work of Gerrit Rietveld and the de Stijl group.

PHOTOGRAPHY MARY E. NICHOLS



OFFICE INFORMATION

Among our total staff of thirty, eight are registered architects and fifteen hold degrees in architecture but are unregistered. We accept one or two custom residences a year. Conceptual design is done by me, and I oversee design development. We charge a percentage of the construction cost.

INTERIORS

We are qualified to do interior design but sometimes work with an outside interior designer.

BACKGROUND

Johannes Van Tilburg received a bachelor of architecture degree from the College of Arts and Architecture, The Hague, Netherlands. He has received a national and several local American Institute of Architects awards for his retail and residential work. Van Tilburg has been a visiting lecturer in the architecture departments of USC, UCLA and the Southern California Institute of Architecture—all in Los Angeles—and is a member of Los Angeles's Urban Design Advisory Coalition.







COURTESY JOHANNES VAN TILBURG

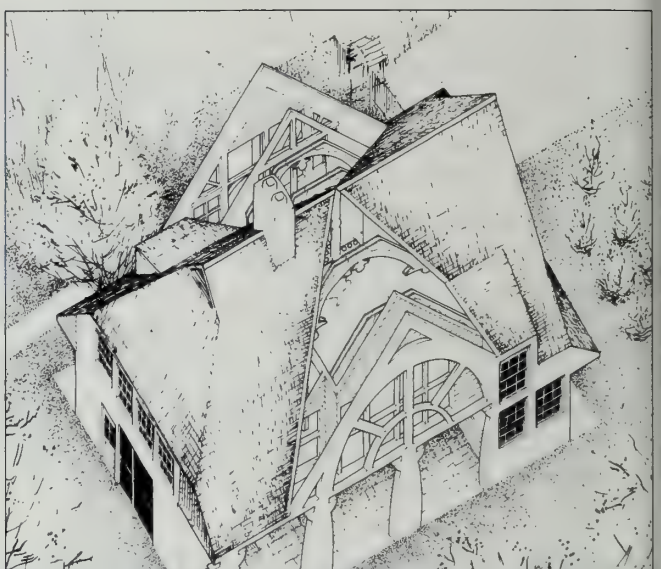
TOP RIGHT: The forecourt features a pond and a single concrete column, right, that lends a fragmentary effect to the design. "Thick plaster walls with small windows," says Van Tilburg of a recurring design element, "are a reference to the owners' Southwest artifacts." ABOVE: On the rear garden façade, a terrace opens off the master suite. "Perched on the edge of a canyon, nestled in foliage, the house shows itself here as a villa," says the architect of the design with its Roman-style railings, glass doors and small, square windows. RIGHT: The first-floor plan shows the angled form of the house.



ROB LANG



PETER AARON



VENTURI, SCOTT BROWN

4236 Main Street
Philadelphia, PA 19127
(215) 487-0400

ABOVE: A rolling Delaware landscape provided the inspiration for a vernacular-style design by Denise Scott Brown and Robert Venturi. The front façade displays multipaned, double-hung windows and, visible on the left, a low roof projection known as a pent eave. ABOVE RIGHT: An axonometric drawing of the residence. "To give the house an abstract quality, many of the historical details became symbolic," explains Venturi, referring to the flattened columns on the rear porch. The central gabled portion of the second story is occupied by a music room.

DESIGN APPROACH

Our work responds to its context; therefore our buildings tend to look different from each other. Although a line of commonality runs through them all, someone not familiar with our work would notice, first, that the individual building appeared to "learn from" its surroundings. We feel buildings may well reflect the complexity and contradiction of the life within them, as well as the life around them. Architecture should deal in allusion and symbolism, and the references should derive from or relate to the social and historical context of the building. We frequently build in masonry, and pattern often figures in our designs. Michelangelo, Palladio, Soane, Hawksmoor, Lutyens, Aalto and others have inspired our designs for reasons too numerous to list.

OFFICE INFORMATION

Our office totals fifty persons; twenty-nine are architects. We personally oversee all projects, which also have designated project architects. We charge on a time-and-materials basis.

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Photo by Michael Rogol

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INTERIORS

We handle the interiors in one of three ways: design them ourselves, employ an interior designer or work with an interior designer selected by the client.

BACKGROUND

Robert Venturi received both bachelor and master of fine arts degrees from Princeton; Denise Scott Brown holds a master of architecture degree and a master of city planning degree from the University of Pennsylvania. Venturi worked for Louis Kahn and Eero Saarinen, and Scott Brown worked in offices in South Africa, England and Italy; Venturi began the Philadelphia-based firm in 1958. The firm has won the Award for Design Excellence from the president of the United States in 1985, the American Institute of Architects Twenty-Five Year Award for the Vanna Venturi House in 1989, as well as the 1985 AIA Firm Award. Both architects won the 1986 President's Medal from New York's Architectural League. Venturi has been awarded the Arnold W. Brunner Memorial Prize in Architecture, 1973, and the 1991 Pritzker Prize. In addition to a number of planning and institutional projects, the architects are currently working on the Seattle Art Museum and have just completed the Sainsbury Wing of the National Gallery, London. Their significant contributions also include the publications *Urban Concepts: Denise Scott Brown*, 1990, *Learning from Las Vegas*, 1972, and *Complexity and Contradiction in Architecture*, 1966.

The architects created an abstracted version of the Shingle Style for a residence overlooking Long Island Sound. "The prow end of the house sits simply on the lawn," Venturi explains. "The windows are pulled to the exterior wall surface to emphasize the volume." On the right, the poolhouse is set askew from the main house. "But the buildings share the same materials, columns and attic vents," adds the architect.



MATT ARGO

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DIEGO VILLASENOR

General Francisco Ramirez #11
Mexico, D.F. 11830
Mexico
52-5-271-73-77

DESIGN APPROACH

My designs have a clear relationship with the site, climate and surroundings. I don't have a style, I have a philosophy. I start a design from the site and the client's expectations and needs. Architecture should have magic and beauty to awaken emotions, and it should be supported with high technical efficiency. Prominent in my work are open spaces, walls and color. I use natural materials—stone, brick, wood and tiles. I appreciate Frank Lloyd Wright for his relationships with natural settings, his understanding of what a building should be and his inspiration from his homeland. Also, Luis Barragán has been an influence for his poetry, his magic and his way of translating his own historical tradition. In addition, I admire the unknown architects who have done all the beautiful vernacular architecture from ancient times to ours.

OFFICE INFORMATION

There are six architects and twenty-two people total in my office. We have two associated offices and a team of ten in interior



PHOTOGRAPHY DAN FORER

Nestled above a rocky cove in Costa Careyes, Mexico, a vacation retreat that Diego Villaseñor designed is made up of five individual palapas, *or thatch-roofed pavilions, grouped into a village cluster. The plan reveals the open living pavilion, three bedroom pavilions, and service quarters—each situated on its own secluded level. Inspired by the semitropical buildings that "are the result of people who understand the climate, the terrain, and use them in an artistic way," Villaseñor's residences reflect native traditions.*

HERSEY & KYRK



design. We design five or six residential projects a year. I oversee each design to its details. An architect follows up on the project from design through construction, and at certain times he has backup from other teams inside the office. We charge a percentage of the total construction cost estimate.

INTERIORS

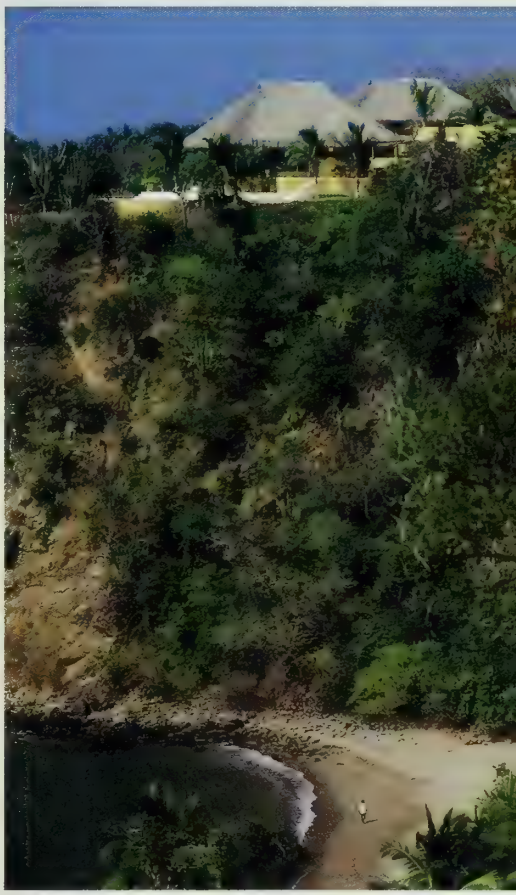
We employ outside interior designers, and we have interior designers in our office. You cannot separate architecture from interior design. I feel that the architect should be the director of the overall design.

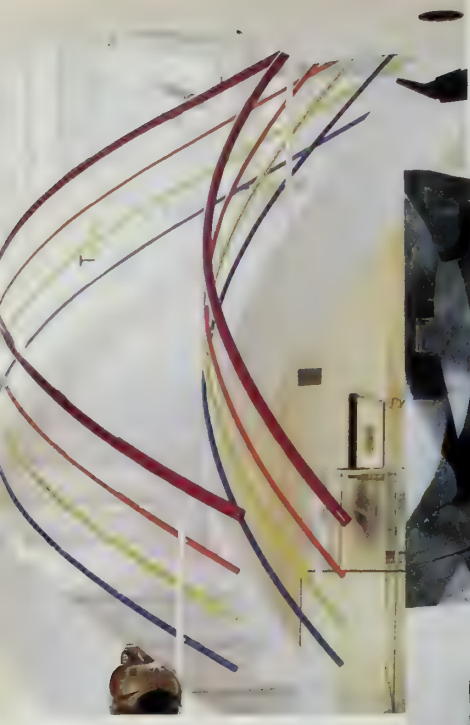
BACKGROUND

Diego Villaseñor received his architecture degree from the Universidad Nacional Autónoma de México in Mexico City and began his office in 1976. In Mexico, he has designed an apartment building in Mexico City, an airport terminal in Oaxaca, and the master plans of the resort town of Costa Careyes and the marina development of Puerto Juluapán in Manzanillo. Throughout Mexico, Central America and the United States, Villaseñor has designed more than forty residential projects.

BELOW LEFT: Stairs wind up and around a steep cliff to another Costa Careyes vacation house that Villaseñor designed to merge with the dense vegetation. BELOW: High on a cliff, the house is distinguished by immense palapas. *"The idea was to rescue the way ancient people once lived at the seashore," adds Villaseñor.*









JOHN C. WALKER

Walker & Moody Architects
2666 Hyde Street
San Francisco, CA 94109
(415) 885-0800

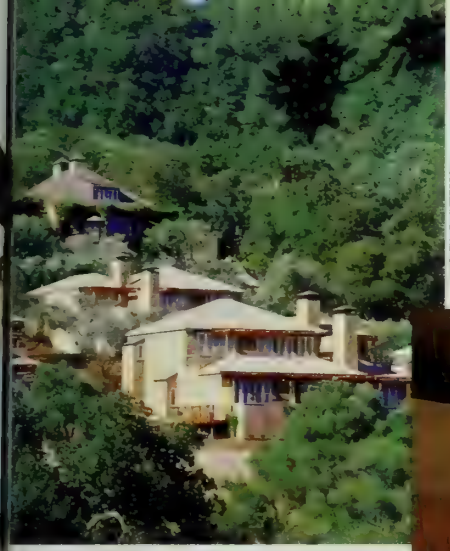
ABOVE RIGHT: John [illegible] Walker designed a gallerylike loft in a five-story space for San Francisco art collector Wellington Henderson, Jr. The "skyroom" [illegible] all-white space accented [illegible] sculptor Sal Pecoraro and [illegible]pher Sproat. Big Ball Table painting by Tom Holland small table by Dennis Lick curving staircase links three floors of the Staatsgalerie in Stuttg[illegible] resident's choice of colors for the sta[illegible]

DESIGN APPROACH

Our firm has designed houses in many styles: French, English, Japanese, Australian vernacular, Italian, Alpine, California eclectic and classic modern. I guess we missed Postmodernism. All our work has a unifying element of openness and ease of living. Our approach is to determine what the owner wants and what the site requires and to establish the team relationship of owner, architect, interior designer and landscape architect. Mies van der Rohe was the hero of my undergraduate days. William Wurster, Greene and Greene, Bernard Maybeck, Adolf Loos, Frank Lloyd Wright, Le Corbusier, Richard Neutra—all have been important to me. Among influential designers, I include Michael Taylor, John Dickenson, Mark Hampton, Joan Schindler and Andrée Putman.

OFFICE INFORMATION

[illegible]re are ten architects in our office, for a total staff of fifteen. [illegible] between five and ten residential projects per year. Each [illegible]ject is overseen personally by either my partner, Bruce Moody,



RUSSELL MACMASTERS



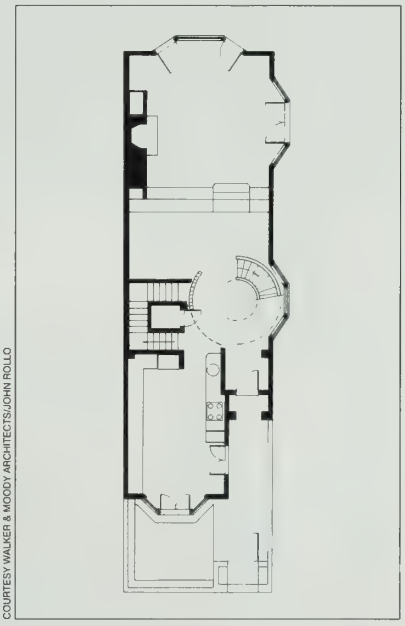
RUSSELL MACMASTERS



RUSSELL MACMASTERS

ABOVE LEFT: The conical-roofed restaurant and nine guest villas of the Auberge du Soleil, an inn in Napa Valley, California, are surrounded by olive groves. ABOVE CENTER: Architect, client and designer agreed about the informal yet elegant mood of the inn. Stucco, wood and concrete are used in the bar, where the intimate groupings of wood-topped tables and cane-backed chairs were designed by Michael Taylor. ABOVE RIGHT: A peeled timber supports the domed ceiling of the bar, which is located under the conical form that creates the restaurant's distinctive exterior. BELOW: The first-floor plan of the Henderson residence shows the central spiral stair.

or me. For each, a job captain works directly under the supervision of either partner. We charge on an hourly basis, recognizing that the fee will fall between a set range of percentages for complete architectural services.



COURTESY WALKER & MOODY ARCHITECTS/JOHN ROLLO

INTERIORS

We have done some interiors but prefer to work with a gifted interior designer. This promotes teamwork and gives us a fresh perspective on the project.

BACKGROUND

John C. Walker holds a bachelor of arts degree in architecture from the University of California, Berkeley. The firm, which opened in 1956, has received several American Institute of Architects awards and other honors. Walker & Moody has completed more than one hundred houses and is currently working on projects in Hawaii, Colorado, California and Montana.

WARNER & GRAY

1225-A Coast Village Road
Santa Barbara, CA 93108
(805) 969-5074

DESIGN APPROACH

Our work is clean, strong, bold, sometimes traditional, sometimes contemporary, but never trendy. We design houses that do not become dated. We analyze a client's desires and design a house that fits his or her personality and preferred style of living. Prominent in our designs are thick walls of stucco or masonry, exterior French doors or glass doors that slide into pockets for a pavilion feeling, high ceilings, and interior flooring materials that carry through to the outside. Our mentors include architects Irving Gill, Willis Polk and Luis Barragán, and interior designers Anthony Hail and Michael Taylor.

OFFICE INFORMATION

There are seven architects in our office, with a total size of eleven persons. We accept an average of six residential projects per year, and we set a minimum size of 3,000 square feet. There is a partner in charge and a project architect for each residential design. We will accept only projects that are to be followed through to

BELOW: In Malibu Colony, a clean, sculptural façade Jack Lionel Warner designed is punctuated by palms and large windows that highlight part of the residents' contemporary art collection. "It's not at all delicate," says Warner of the minimalist design. INSET BELOW: Warner, right, and partner Paul Gray. INSET BOTTOM: The first-floor plan.



JEFF KATZ

COURTESY WARNER & GRAY/JOHN ROLLO

MARY E. NICHOLS

completion, and we charge either a percentage of the contract cost of the house or on an hourly basis.

INTERIORS

We design interiors ourselves or work closely with the interior designer selected by the client.

BACKGROUND

Jack Warner and Paul Gray received bachelor of architecture degrees from the University of Southern California. They began their partnership in 1973 and have designed over forty houses, eight clubhouses and several commercial and institutional buildings, including the Santa Barbara Museum of Art. The firm won the 1981 competition for the Virginia Steele Scott Gallery of the Huntington Library, San Marino, California.

BELOW LEFT: With a deft use of scale, Warner created a contemporary house for himself in Montecito. "It's the volume within the structure that creates the sense of space," he says. BELOW: Gray designed a traditional New England shingled house for his family. BOTTOM: In the Malibu house, glass pocket doors and large transoms offer ocean views from the living and dining room. Interiors by Judy Wilder. Textured Japanese fabrics for pillows and slipcovers from Mimi London.



RUSSELL MACMASTERS

CHARLES S. WHITE

MARY E. NICHOLS



GEORGE OSBENSKI

NORMAN MCGRATH

TOD WILLIAMS AND BILLIE TSIEN

222 Central Park South
New York, NY 10019
(212) 582-2385

"We brought order out of a labyrinth of rooms and kept our design sufficiently quiet to let the art speak," says Tod Williams, who, with his partner, Billie Tsien, renovated a New York apartment for contemporary art collectors. "The study is nearly a perfect cube and w[illegible] around one painting, Frank Stella's T[illegible] says one of the residents. Art becomes f[illegible] in Throne Afrikana *created by Alan Lacquered doors conceal storage, while ric covers window panels and stereo speakers*

DESIGN APPROACH

Our work is serene, with an integrity of concept and execution, a thoughtful and sensual exploration of materials. It has a sense of quiet power. We are not in search of a style; our architectural lives are more about process. We look for an essential quality in each project and then develop the design so that its potential is tapped yet available for further exploration. A limited palette of materials is employed, ranging from rare to common, artificial to natural. We attempt to bring out the character and integrity of materials. Many architects have influenced us. We respect those who were committed to a search. Louis Kahn is certainly an example.

OFFICE INFORMATION

We have two licensed architects and a total of ten persons on staff. Though some are interns, we consider each person in our [illegible]ffice to be an architect. We would be happy to have one or two [illegible]residential commissions per year, and we don't set a minimum [illegible]quirement. However, we would be cautious about taking

on a project that is unnecessarily large or where "money is no object." The principals, Tod Williams and Billie Tsien, are intricately involved in every detail, but a project architect is designated for each job. We charge a fixed fee for the work to be undertaken.

INTERIORS

We are interior designers. We increasingly recognize the critical importance of work that has a coherent but diverse integrity, from architectural concept to the most minute detail. However, such an effort does not and should not diagram the results so that tableware, for example, is a miniature of the architectural image.

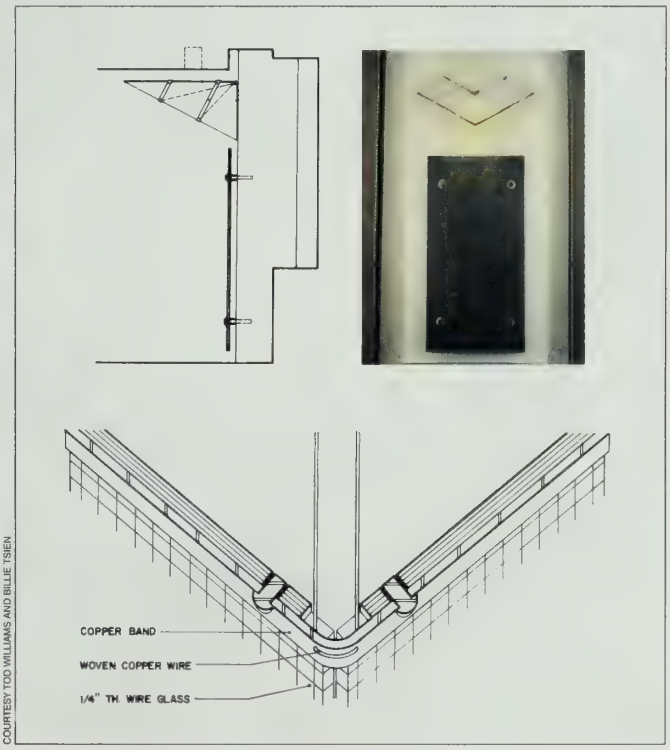
BACKGROUND

Tod Williams received his bachelor of arts and master of fine arts degrees from Princeton. Billie Tsien did her undergraduate work at Yale and completed a master of architecture degree at UCLA. Williams worked for Richard Meier and Tsien worked for Williams before they went into partnership in 1985. Williams and Tsien designed Feinberg Hall at Princeton, which won an American Institute of Architects award, and the Whitney Museum, Downtown. They have received seven New York City–chapter AIA awards and participated in the "40 Under 40" exhibits—Williams in the 1976 show and Tsien in 1986.

BELOW LEFT: "We are pleased with the adventurous use of new materials," says Tsien of the library's particleboard bookshelves. Against this simple backdrop are paintings by Picasso, left, and Robert Rauschenberg. BELOW RIGHT: A composite drawing shows a sculpture/light fixture by Williams for the entrance to the master bedroom.



NORMAN MCGRATH



COURTESY TOD WILLIAMS AND BILLIE TSIEN

CHARLES T. YOUNG

211 West Sixty-first Street
New York, NY 10023
(212) 489-4747

The redesign of a 19th-century Manhattan brownstone resulted in a highly original living space for architect Charles T. Young. BELOW: Young designed a clean, glistening shell with a translucent quality. A mirrored wall with a positive grid visually doubles the nine-foot living room and conceals the entrance hall door. Lacquered walls with a complementary negative grid hide kitchen and bath. The floor is green marble. The English 18th-century parlor set and 19th-century console are from Kentshire Galleries. BOTTOM RIGHT: The modern shell continues upstairs into the master bedroom with the gridded mirrored and lacquered walls. INSET: Young, left, with partner David E. Martin.

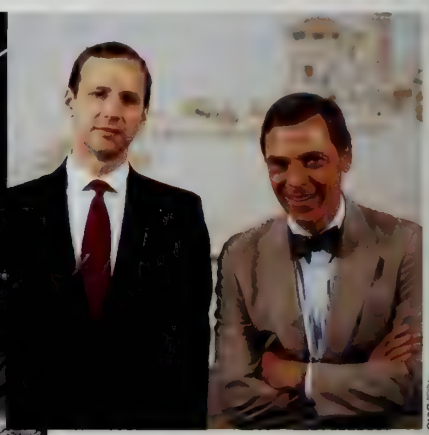
DESIGN APPROACH

Our projects are characterized less by a stylistic sameness than by a responsiveness to the particular context and client. Our additions to buildings extend the essence of the original architecture with subtle and compatible variations. In our new projects, we combine classical precepts with the modernist idiom, while placing an emphasis on appropriateness of concept and refinement of detail. From an ongoing dialogue with our clients, we attempt to incorporate programmatic and functional requirements within a cohesive architectural solution. The use of design elements varies, although common to most projects are fine materials, precisely detailed. We are much influenced by the work of Pei Cobb Freed and other great modernist and classical architects.

OFFICE INFORMATION

We have twenty architects in our firm, with a total staff of twenty-five. We are careful to accept only the number of projects to which we can devote full attention. I personally oversee the







design of all projects, while their implementation is managed by my partner, David E. Martin. To ensure continuity of design, at the inception of each project a team is formed, consisting of a senior designer and project architect, which follows the job to completion. The fees are hourly or based on a percentage of construction cost.

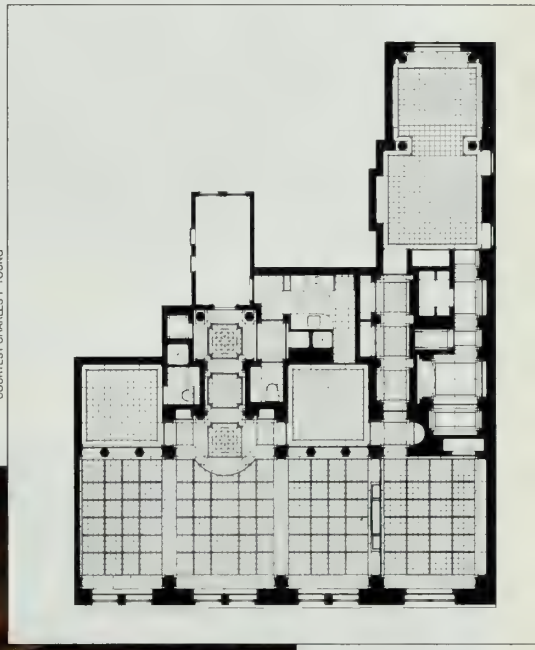
INTERIORS

We design interiors and have also worked closely with independent interior designers.

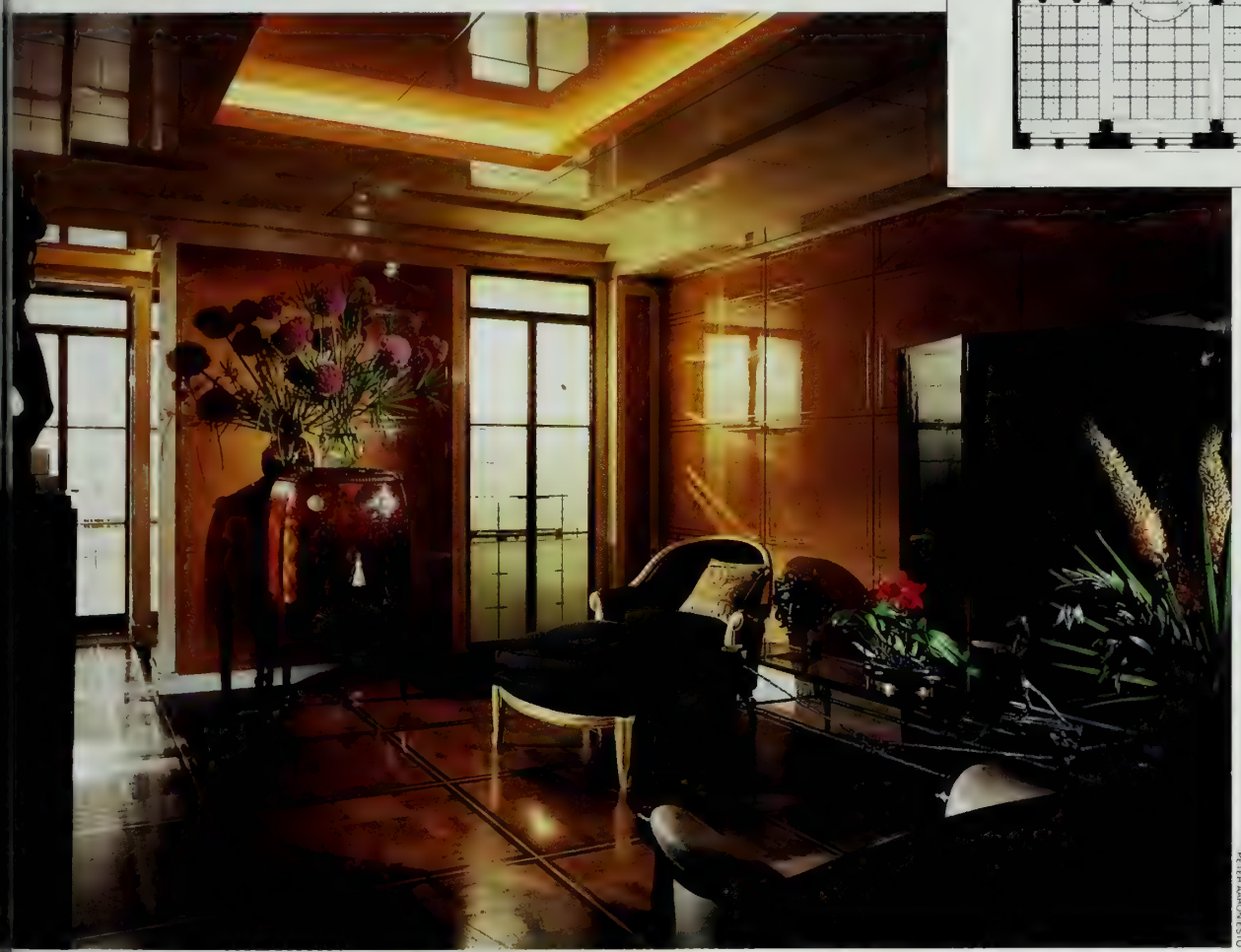
BACKGROUND

After undergraduate study at Georgia Institute of Technology and studying in Europe, Charles T. Young received his master of architecture degree from Harvard. He later joined the firm of I. M. Pei & Partners (now Pei Cobb Freed & Partners), where he became an associate partner in 1985. With the firm Young participates in the design of many award-winning institutional and commercial projects, and he began his residential practice in 1984. David E. Martin, who received his bachelor of architecture degree from the University of Washington, joined him in 1986.

BOTTOM: For the sleek renovation of a Fifth Avenue apartment, Young designed the ceilings, walls and floors—covering the surfaces with over 2,000 modules of lustrous olive-ash burlwood. A drop-soffit ceiling, parquet floors and floor-to-ceiling French doors of etched glass distinguish the library. "Given the brief three-month summer construction period, it was decided that all parts of the apartment should be fabricated and finished off-site and then quickly assembled within the building shell," says Young. BELOW: The floor plan of the Fifth Avenue apartment.



COURTESY CHARLES T. YOUNG



PETER AARON/ESTO

MARCO ZANUSO

Studio Buonaparte 46
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Italy
39-2-72-00-14-29

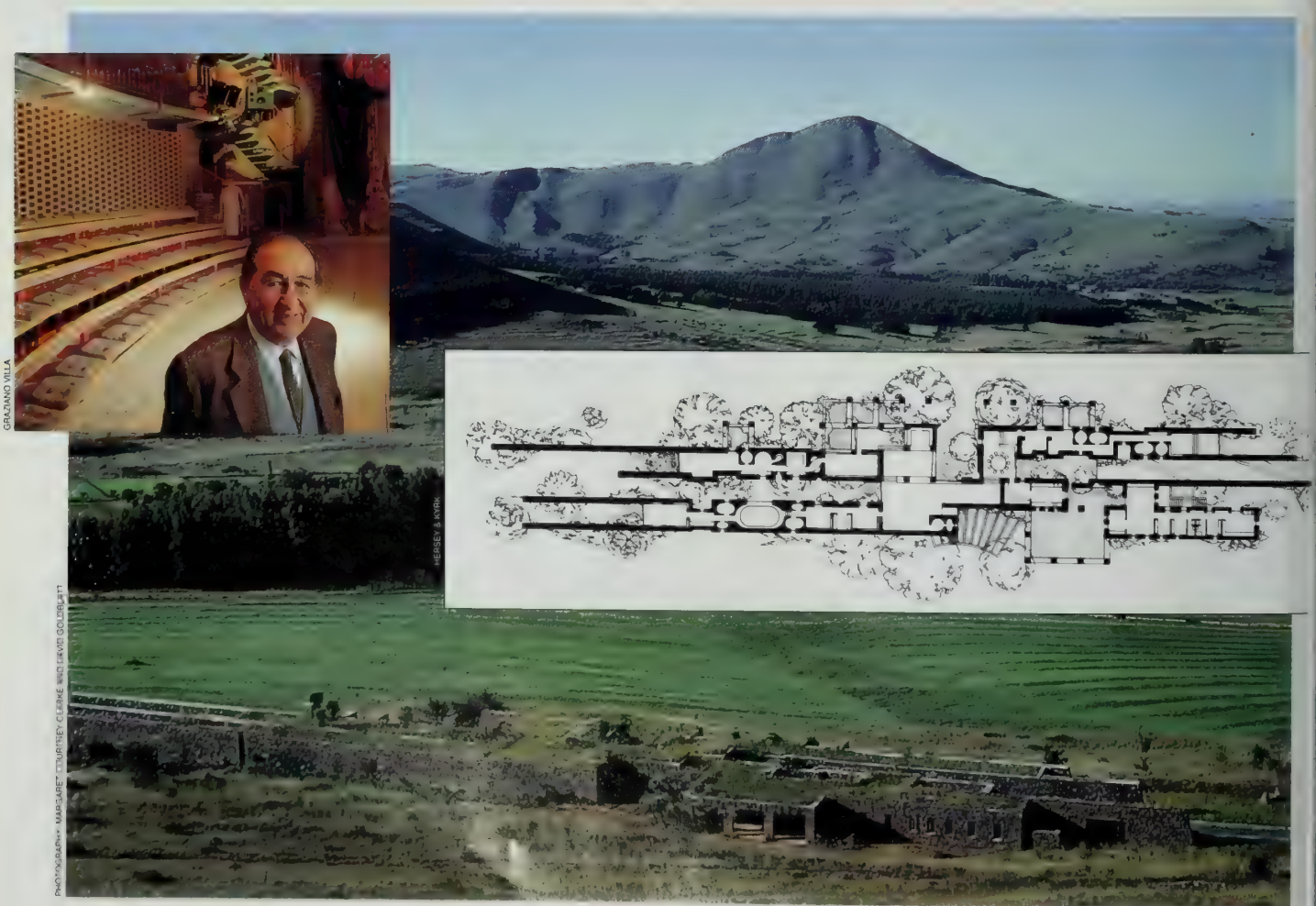
DESIGN APPROACH

My designs are minimal, but they create a strong presence. I use basic geometric forms, often with vivid colors and simple, lively detailing. Most of my work is in product and furniture design, where I attempt to create elegant forms that derive from function and use. I work with materials such as plastics, glass, steel and enameled sheet metal, and I wish to merge the sense of form with my concern for structure and materials. My objective as a planner is to produce high-quality buildings that will make economical use of existing structures and be pleasing to the public.

OFFICE INFORMATION

We have a staff that varies from five to ten persons. Since I primarily work in planning, exhibition, and furniture and product design, I only occasionally do residences. I design each project, and a project architect oversees its execution. For architectural design, we charge a percentage of the cost of construction.

BELOW: A South African house with a strongly linear form, designed by Marco Zanuso, adapts harmoniously to its setting in the veldt of the Transvaal. The house is partially cloaked in rooftop plantings of indigenous grassland flora that changes color with the seasons. INSET: The plan shows the house's linearity: Parallel wings extend from both sides of the central section.



Thomas William Jones



"Christmas Vacation" watercolor 14" X 17"



"Still Life with Blue" acrylic 40" X 64"

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INTERIORS

My staff and I do interior and furniture design, and most of the residential clients who come to me expect me to complete the interiors.

BACKGROUND

Marco Zanuso received his diploma in architecture from Milan Polytechnic and began his own practice in 1945. He designed headquarters for Olivetti in South America and Italy, and factories for IBM throughout Italy. In addition to winning many awards for his industrial designs for Brionvega and Olivetti, Zanuso served as the director of *Domus* magazine and the editor of *Casabella*. He has been a longtime member of the administration council of the Milan Triennale and has been involved in Milan's politics and city planning. Zanuso has received five Compasso d'Oro awards from the city of Milan, the Gold Medal from the Italian Ministry of Industry and Commerce, and a Diploma of Merit in 1986 from the president of the republic. His designs are part of the collections of the Museum of Modern Art, New York, and the Philadelphia Museum of Art.

BELOW: On seeing the site, Zanuso decided to design a house that would not disturb its unique atmosphere. Echoing the low silhouettes of nearby hills, the house presents an unadorned entrance façade punctuated by a stone carport.

BELOW: Rugged basalt masonry covers the buttresses of the residence's rear façade. The angled buttresses produce a play of light and shadow and shield the house from sun and wind.



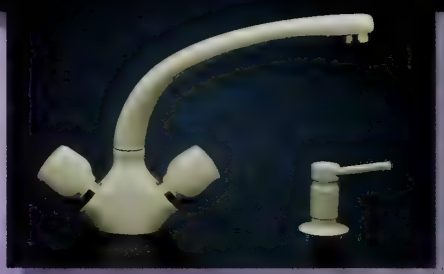
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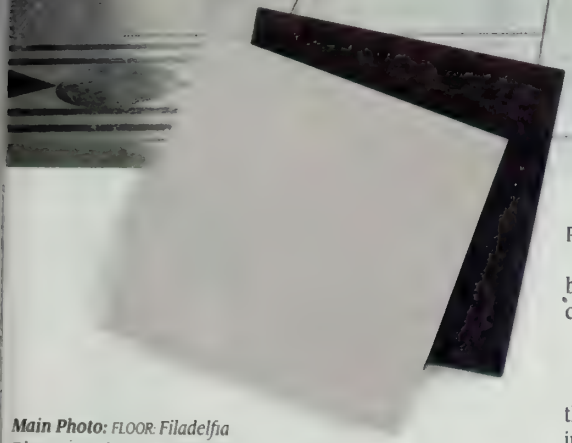
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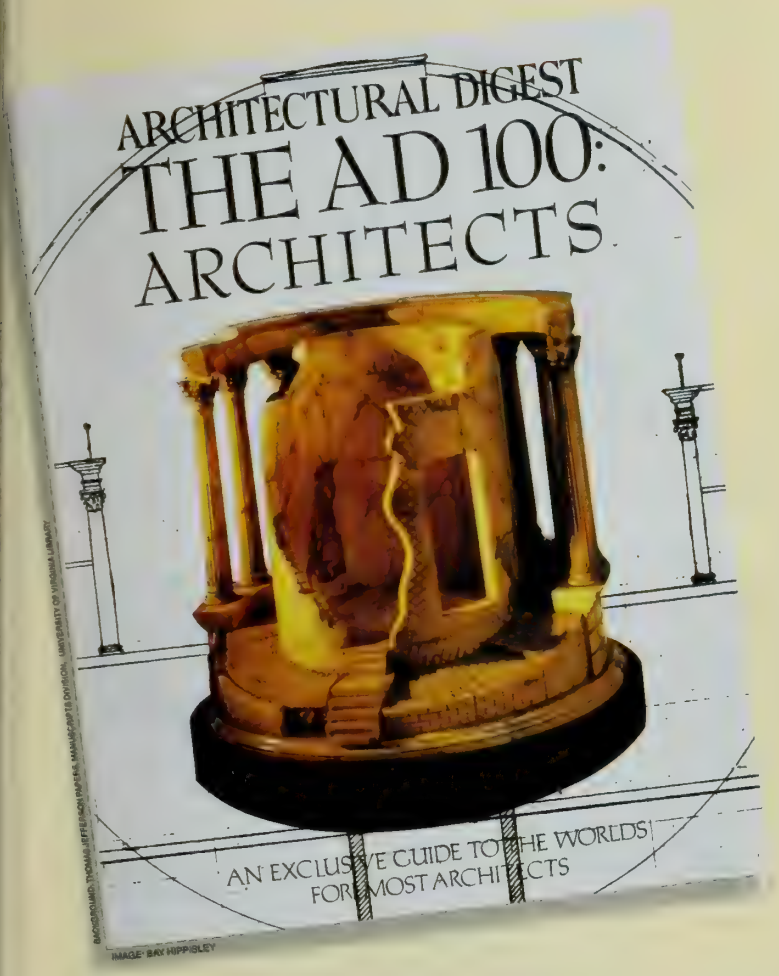
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Kohler, WI 53044
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KWC Faucets
(see Kitchen Products & Accessories)

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New York, NY 10014
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Los Angeles, CA	*213-657-7150*
Miami, FL	Opening September 1991
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San Francisco, CA	*415-864-3550*
Troy, MI	*313-643-8828*

Paris Ceramics
(see Floorcoverings)

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Porcher
13-160 Merchandise Mart
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New York, NY 10022
Tel: 212-758-3300
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Denver, CO	*303-292-5353*
Houston, TX	*713-961-1324*
Laguna Niguel, CA	*714-643-9428*
Los Angeles, CA	*213-274-1231*
Minneapolis, MN	*612-338-5811*
San Diego, CA	*619-274-6004*
San Francisco, CA	*415-861-1011*
Seattle, WA	*206-763-1990*
West Palm Beach, FL	*407-697-3434*

Smallbone
(see Kitchen Products & Accessories)

St. Thomas Creations
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Wood-Mode, Inc.
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Building Products

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Toronto, Ontario
Canada M6R 1W9
Tel: 416-531-4881

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Tel: 215-777-7811

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Valley Forge, PA 19483
Tel: 215-341-7000
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East Coast Sales	*919-693-1141*
Lake Central Sales	*419-499-2581*
North Central Sales	*612-445-6450*

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Canada M9L 1X9
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Decore-Ative Specialties
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Irwindale, CA 91706
Tel: 1-800-729-7277

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Carson, CA 90746
Tel: 213-532-1400

Eurocal Slate Centers
(see Floorcoverings)

General Electric Co.
(see Kitchen Products & Accessories)

Heatilator
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Mt. Pleasant, IA 52641
Tel: 319-385-9211

Impression
22599 S. Western Avenue
Torrance, CA 90501
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The J.P. Weaver Co.
2301 W. Victory Boulevard
Burbank, CA 91506
Tel: 818-841-5700

Jacuzzi Whirlpool Bath
(see Bath Products & Accessories)

Jenn-Air Corporation
(see Kitchen Products & Accessories)

Kentucky Wood Floors
(see Floorcoverings)

Marley Roof Tiles Canada Ltd.
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Milton, Ontario
Canada L9T 4N9
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Tampa, FL *813-572-4220*

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Chicago, IL 60606
Tel: 312-750-0900

Morgan Manufacturing Co.
601 Oregon Street
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Oshkosh, WI 54903
Tel: 414-235-7170

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Buffalo, NY 14207
Tel: 716-873-6000

Raynor Mfg. Co.
East River Road
Box 448
Dixon, IL 61021
Tel: 815-288-1431

Renaissance
(see Antiques)

Sherle Wagner
(see Bath Products & Accessories)

Viking Range Corporation
(see Kitchen Products & Accessories)

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652 Miami Cr.
Atlanta, GA 30324
Tel: 1-800-872-1608

China/Crystal/Silver

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Other Locations:

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Minneapolis, MN	*612-339-1747*
New York, NY	*212-355-5211*
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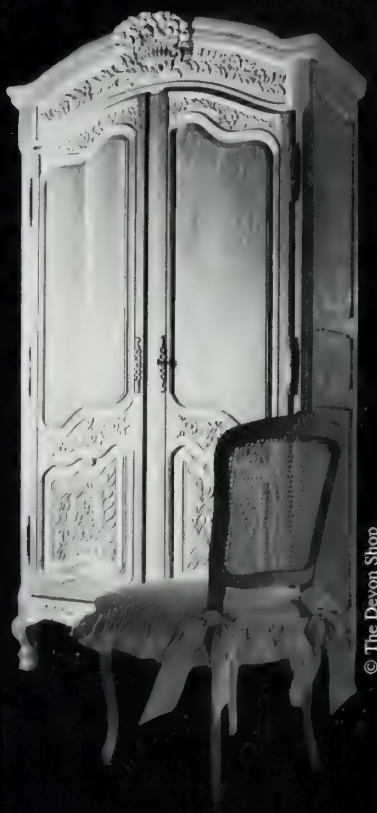
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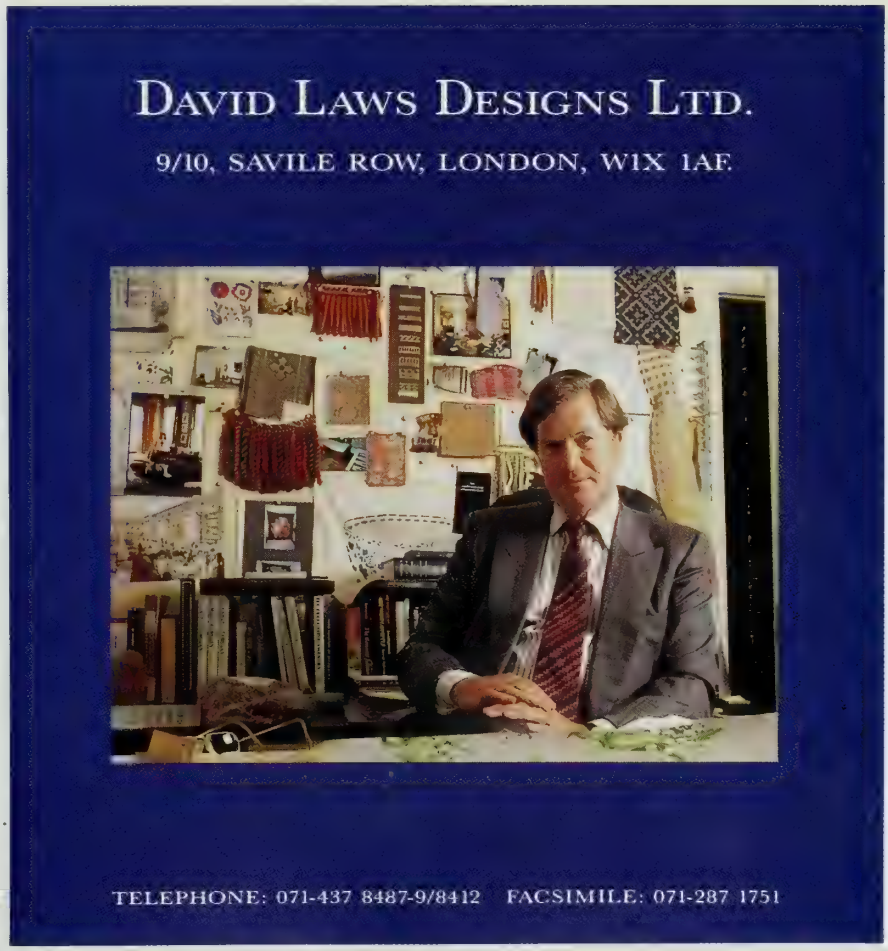
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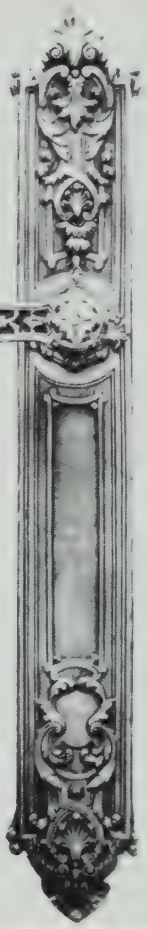
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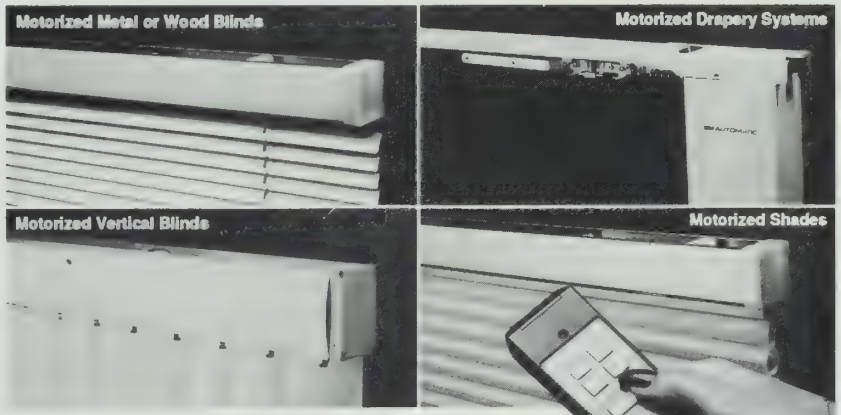
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Index to Photographs

For more information on the residences shown in *The AD 100: Architects*, the following is an index to the *Architectural Digest* issues in which the photographs originally appeared.

Ace Architects	August 1989 February 1991
Agrest and Gandelsonas	April 1989 November 1990
Anderson Schwartz	November 1985
Marc Appleton	November 1984 November 1985 August 1989
Arquitectonica	September 1987 December 1990
Robert Arrigoni	October 1989
Ian Athfield	January 1987
Thomas H. Beeby	January 1983
Richard Bergmann	June 1986
Barry A. Berkus	May 1983
Ricardo Bofill	July 1987 April 1988
Laurence Booth	September 1984
Fred M. Briggs	July 1988
Turner Brooks	January/February 1979 February 1982
Theodore Brown	June 1989
Mario Campi and Franco Pessina	December 1990
Centerbrook	August 1988
Peter Chermayeff and Peter Sollogub	June 1989
Cicognani Kalla	July 1990
Stuart Cohen	February 1990
David Coleman	March 1987
Steven Conger	October 1989 June 1991
Richard Dalrymple	April 1991
Arthur Q. Davis	July 1986 June 1991
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*I*ndex to *P*hotographs

Richard England — February 1990

Arthur Erickson — March 1978, March 1990

Joseph Esherick — May 1989

Frederick Fisher — April 1988

Florian • Wierzbowski — August 1988

Frank O. Gehry — October 1982, September 1987, August 1988, May 1989

William B. Gleckman — February 1990

Peter L. Gluck — December 1982, October 1983, December 1990

Alexander C. Gorlin — February 1991

Michael Graves — May 1987

Graham Gund — February 1988, August 1988

Gwathmey Siegel — December 1983, May 1988

Steven F. Haas — September 1990

Hugh Hardy — June 1991

Cleveland Harp — November 1984

Agustín Hernández — September 1985

Arata Isozaki — March 1989

Franklin D. Israel — July 1989

Hugh Newell Jacobsen — February 1981, July 1988, December 1990

Helmut Jahn — March 1984

Charles Foreman Johnson — February 1983

Philip Johnson — November 1986, September 1987

E. Fay Jones — October 1978

Adam Kalkin — June 1990

Charles E. King — April 1988

R. M. Kliment and Frances Halsband — [illegible]

Edward F. Knowles — April 1985, August 1990

John Lautner — February 1984, February 1991

Ricardo Legorreta — March 1987

Michael Mahaffey — February 1987, August 1987

William McDonough — March 1990

Richard Meier — October 1987, December 1988

Edward I. Mills — June 1983, December 1986

Charles Moore — April 1988, June 1988, April 1991

Moore Ruble Yudell — August 1985, February 1990

Morris + Morris — April 1986

James L. Nagle — April 1982, April 1989

Bob Ray Offenhauser — December 1990

James Olson — February 1990

John Outram — December 1989

William Pedersen — November 1988

Cesar Pelli — August 1988, July 1990

Peterson, Littenberg — August 1984

Barton Phelps — September 1987

James Stewart Polshek — November 1989, October 1990

John C. Portman, Jr. — December 1987

Antoine Predock — October 1986, August 1987, December 1990

Bart Prince — February 1990, December 1990

Rob Wellington Quigley — May 1984, August 1986

George Ranalli — December 1981

Horacio Ravazzani — July 1982

Alex Riley — March 1986

Jaquelin Taylor Robertson — December 1980

David Rockwood — August 1989

Paul Segal — December 1984

David Sellers — June 1987

Shope Reno Wharton — April 1989, September 1990, December 1990

Lee H. Skolnick — April 1989, November 1989

Thomas Gordon Smith — October 1984

Roy J. Solfisburg and Max I. Yelin — February 1985, August 1990

Daniel Solomon — April 1989

Lawrence W. Speck — September 1990

Robert A. M. Stern — June 1984, May 1985, August 1989, December 1990

Quinlan Terry — June 1985, October 1989

Roland Terry — June 1989

Tigerman McCurry — April 1984, July 1986, March 1988, December 1990

Edward Tuttle — August 1985

Johannes Van Tilburg — February 1987

Venturi, Scott Brown — March 1985, December 1990

Diego Villaseñor — July 1983, January 1988

John C. Walker — March 1986, September 1990

Warner & Gray — May 1979, September 1982, May 1990

Tod Williams and Billie Tsien — June 1984

Charles T. Young — March 1983

Marco Zanuso — June 1980

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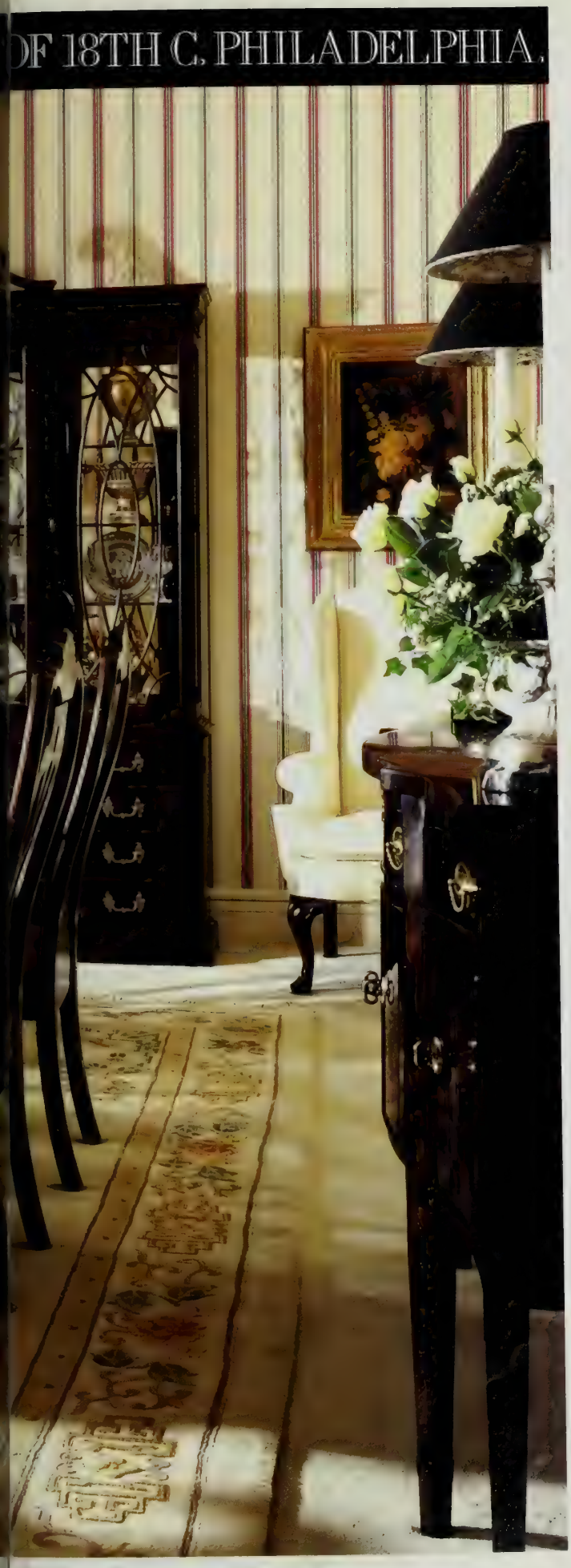
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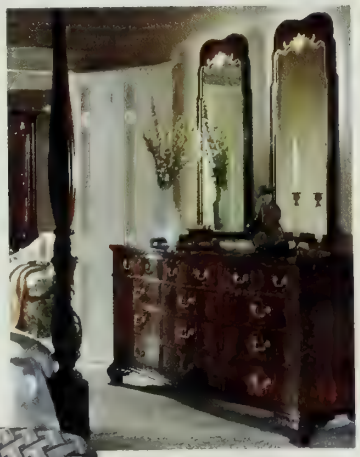

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TABLE OF CONTENTS

September 1991

ARCHITECTURAL DIGEST



COVER: Hanging above the mantel in the dining room of art dealer Kate Ganz's London residence is *Portrait of an Elegant Man*, circa 1640, by Venetian artist Girolamo Ferrabosco. Photography by Derry Moore. See page 114.

12 **Letters from Readers**

18 **People Are the Issue**

24 **Contributors**

26 **Roger G. Kennedy: Benjamin Latrobe**
Architect of a Young Nation's Neoclassical Spirit

34 **Antiques Notebook**
Herman Miller—Influential Designs of the 1940s and 1950s
By Ann E. Berman

42 **Rethinking Whistler's Mother**
Restoration Reveals Secrets of an American Icon
By Sarah Walden

52 **AD Travels: Penkill Castle**
Visiting a Pre-Raphael[illegible] in Scotland
By Elizabeth Lambert

156 **AD-at-Large**
Inside the Design World

164 **Reader's Directory**

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INTERIOR DESIGN

62 **Art Déco Elan in Paris**
A Pied-à-terre Pays Homage to a 1930s Aesthetic
Interior Design by Serge Royaux
Text by Anthony Roberts/Photography by Marina Faust

70 **A Manhattan Reformation**
Art and Architecture Enhance a Smart Design for New York Collectors
Interior Design by Melvin Dwork, ASID
Text by Brooks Peters/Photography by Peter Vitale

76 **Donald Judd's Swiss Retreat**
The Artist Transforms a Provincial Inn on the Shores of Lake Lucerne
Text by Nicholas Fox Weber/Photography by Giancarlo Gardin

90 **An Art Nouveau Treasure in Japan**
The Yaskawa Family's Meiji-Period Legacy on Kyushu Island
Text by Carol Lutfy/Photography by Jaime Ardiles-Arce

102 **Brookhurst Redux**
Renovating a Georgian Revival Country House by Ogden Codman, Jr.
Interior Design by Kevin McNamara
Text by Jane Holtz Kay/Photography by Billy Cunningham

114 **A London Collection**
Kate Ganz's Italianate Victorian in Ladbroke Grove
Text by David Sylvester/Photography by Derry Moore

140 **Country Spirit on the Coast**
A Sun-Washed Setting for Folk Art in California
Architecture by Marc Appleton of Appleton, Mechur & Associates
Text by Steven M. L. Aronson/Photography by Mary E. Nichols

ART AND ANTIQUES

96 **Antiques: European Barometers**
Scientific Instruments Graced with Style and Craftsmanship
Text by Richard Conniff

120 **American Art Posters**
The Appealing Innovations of Early Graphic Design
Text by James R. Mellow

SPECIAL FEATURES

82 **Before and After: Art for Art's Sake**
Creating a Complementary Background for an Important Contemporary Collection on Park Avenue
Interior Design by Renny B. Saltzman
Text by Jeffrey Simpson/Photography by Billy Cunningham

108 **Architecture: Laurence Booth**
A House on Lake Michigan Takes Its Cue from the Natural Order
Text by Kurt Andersen/Photography by Tony Soluri

126 **Historic Houses: Anton Chekhov**
The Russian Writer's Moscow Residence and Villa on the Black Sea
Text by Peter Lauritzen/Photography by Kari Haavisto

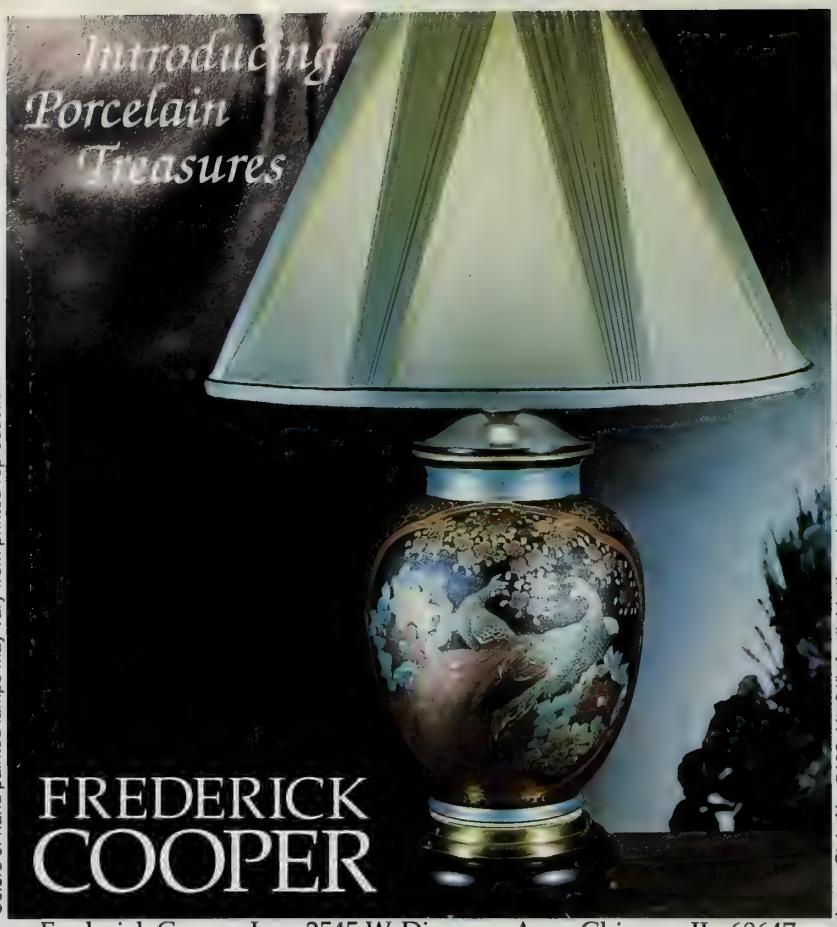
132 **Aspen's Brand Hotel**
The Victorian Gem and Nearby Caribou Club
Brand Hotel Interior Design by Peter Hans Kunz
Caribou Club Architecture by Wayne Poulsen
Text by Gael Greene/Photography by Mary E. Nichols

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Architectural Digest (ISSN 0003-8520) is published monthly, except semimonthly in August, by Architectural Digest Publishing Corp., a subsidiary of Knapp Communications Corporation, Cleon T. Knapp, chairman. Editorial and executive offices are located at 5900 Wilshire Boulevard, Los Angeles, CA 90036, 213/965-3700. New York editorial office: 699 Madison Avenue, New York, NY 10021, 212/371-7820.

SUBSCRIPTIONS:
Rates for the U.S.A., its territories and possessions: 12 issues, $39.95; Canada and all other countries: 12 issues, $59.95. Single issues in the U.S.A.: $5.00; in Canada: $6.00; $5.00 in all other countries. If you are moving, renewing, have a question, or wish to have your name left off our mail advertisers' list, please enclose your subscription label with your correspondence for faster service. Please allow 8 weeks for a change of address. A new subscriber's first issue will be mailed within 8 weeks of order receipt. Address all correspondence pertaining to your subscription to *Architectural Digest*, P.O. Box 10040, Des Moines, IA 50340, or call 800/234-4378. Direct non-subscription correspondence to editorial office.

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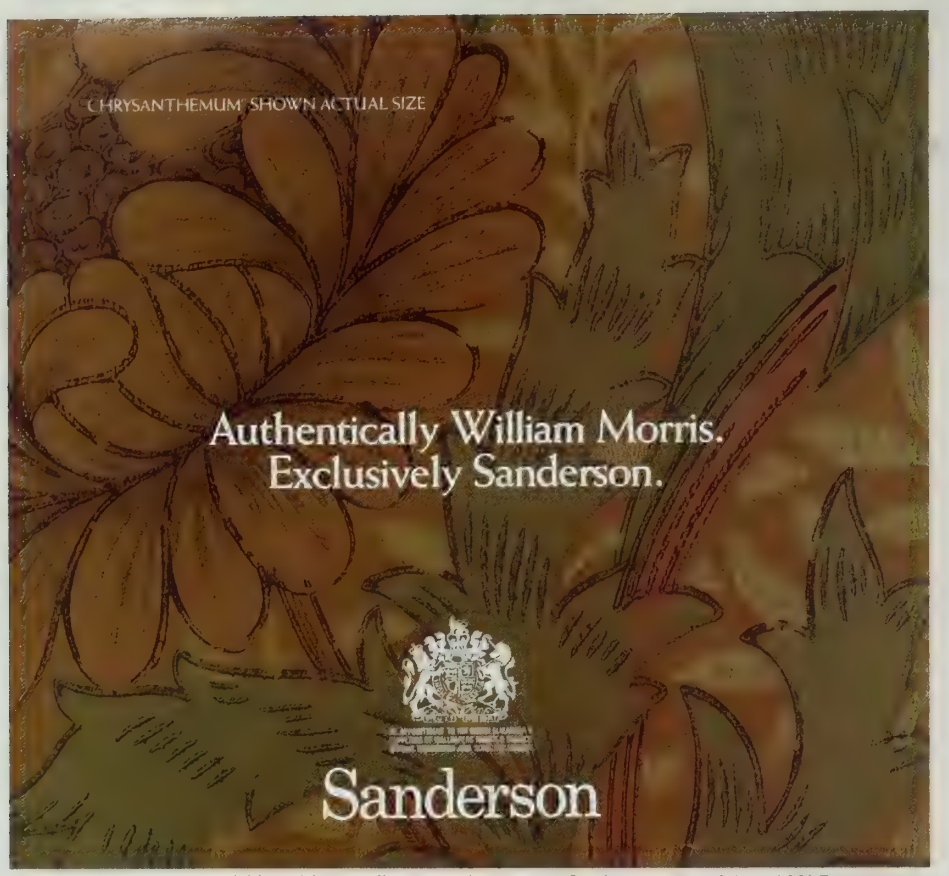
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LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
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Yes, Westchester houses are beautiful, yes, Boca Raton is magnificent, but it is the California houses and way of life that compelled me to write. Look at the imagination displayed in your May 1991 issue, from the Roman courtyard in Malibu ("Architecture: Charles Moore") to the "Cool Oasis in the Desert," Rancho Mirage. As Palm Springs is my favorite place, I look at the cactuses and the restful setting and agree, "You don't have to wait for the afterlife"—it *is* a paradise.

Barbara Berger
Boca Raton, Florida

Your cover story in the May 1991 issue of *Architectural Digest* ("Architecture: Charles Moore") was particularly interesting to me. I was first introduced to the work of Charles Moore many years ago through his designs for houses at Sea Ranch. Breaking from tradition, he combined the visually appealing old barn style with striking contemporary shapes, setting a new tone for architecture in California. Your article on the house in Malibu shows he has remained committed to designs with ingenuity and integrity.

Helen Carter
San Francisco, California

I was disappointed that you did not feature a Bernard Maybeck house in your California edition. Maybeck's designs represent a time in our history when California architecture incorporated the wild naturalness of the West. With tall ceilings, big fireplaces, skylights and lots of wood, [illegible]beck's houses were calming and [illegible] with the simple grace that [illegible] needs more of today.

Allen Chung
Berkeley, California

[illegible]ia issue had a greater [illegible]riors than usual. I espe[illegible] the bright colors and playful designs of Billy Al Bengston's house in Venice, which were a refreshing change from the self-consciousness of some of the more "elegant" houses you show. Do we have to wait for another special edition to see more informal interiors?

Kate Benton
Chicago, Illinois

The May 1991 edition of *Architectural Digest* attests to your commitment to excellent prose as well as fine interior design. The stories by two of California's top writers—T. Coraghessan Boyle's impressions of the California landscape ("The Hierarchy of Light") and Herb Caen's vivid account of Lake Tahoe ("Charmed Life at the Lake of the Sky")—were wonderful.

Tony Ross
New York, New York

I wish you would restore forward-looking beauty to the homes you feature. Since last year you have seemed unable to find innovatively furnished houses. Why? And why use dark countryside houses so excessively?

Barbara Sherrill
Inglewood, California

Each time I move, *Architectural Digest* is packed first. The quality of your magazine never fails to uplift my spirits, giving me ideas to enrich my surroundings. Thank you for providing my magic carpet—wall to wall!

I. Kit Hudson
Palm Beach, Florida

I look forward to each issue of *Architectural Digest*. Every article is illuminating and perfectly photographed to reveal the interior design. Interior design is an art, and art is the direct method of showing what is valid, what is good, what is beautiful. I always find it in your pages.

Mario Ribeiro Galvás
Rio de Janeiro, Brazil



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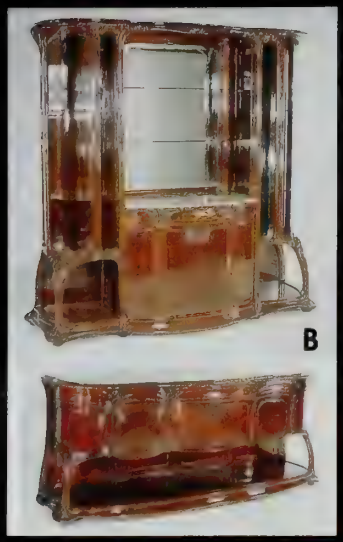
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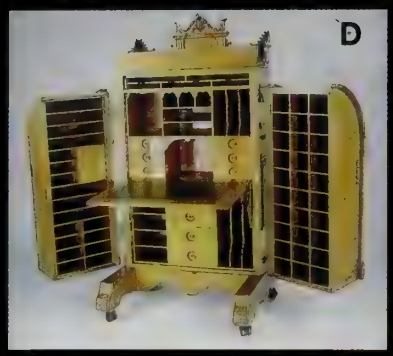
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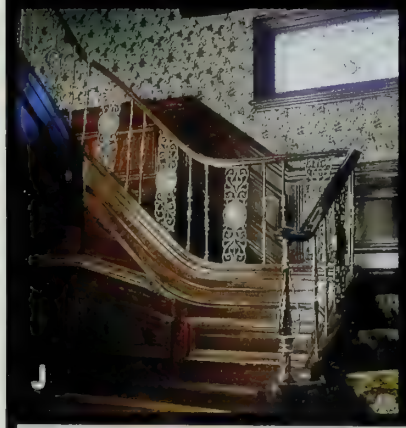

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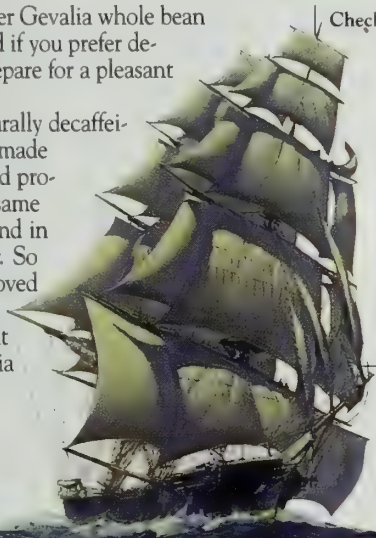
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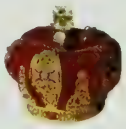
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ROB LANG

Among the highlights of next month's issue are features on two performers with their own well-honed styles, Cher and Bobby Short. And though their residences couldn't be more different, they serve similar ends. "It's a retreat," says Cher of her adobe perched high in the mountains above Aspen, Colorado. "I change all the time, and usually my houses reflect what I'm going through." Short, the urbane bard of Manhattan, finds respite in a contemporary house in the south of France. "I play here in Mougins more than I do in New York—I learn things here," he confides. "The great thing about my house is I can play music as loud as I like and I can go to the piano any hour of the day." Also in October, we visit the newly restored Hotel Savoy in Moscow. The Savoy, too, has its own style, a surprising evocation of prerevolutionary glamour that's dazzling pilgrims from the West.

Paige Rense *Editor-in-Chief*


MARINA FAUST

Serge Royaux

Art Déco Elan in Paris

For Serge Royaux, who is trained in both architecture and interior design, the two disciplines are indivisible, and when a project requires architectural solutions, he does the work himself. Because of his fascination with clean lines and precision in design, the sought-after Frenchman is an avid collector of twenties and thirties art objects and furnishings. While he is best known for his Art Déco interiors, he employs a variety of styles and is pleased when an interesting assignment takes him abroad. He is now at work on "an extraordinary house in the middle of Caen—with two and a half acres of gardens—which we're redecorating in eighteenth-century fashion, with eighteenth-century furniture and contemporary paintings and artwork." *See page 62.*


GEORGE ROBERTSON

Melvin Dwork

A Manhattan Reformation

"The original space, in a prewar apartment building overlooking Central Park and the Metropolitan Museum of Art, was a series of mostly small rooms, so we reconfigured both floors by removing and moving walls—basically changing everything there," says Melvin Dwork of a Manhattan duplex apartment that he redesigned. Beginning with a clean slate in the gutted space, he and architect Donald Sherefkin oversaw the installation of closets and other storage areas, a new staircase and an exercise room. The owners, a couple for whom Dwork has worked twice before, travel frequently and are active in charities. They sold their house in Kings Point, Long Island, when they bought this apartment, with the goal of enjoying a richer cultural life in the city now that their children are grown. They also wanted a large space for visiting relatives, for entertaining—and for displaying their diverse art collection. *See page 70.*


GIANCARLO GARDIN

Donald Judd

Donald Judd's Swiss Retreat

An inn that overlooks Lake Lucerne proved a felicitous discovery for artist Donald Judd. He first happened upon Eichholteren (he has retained the hotel's original name) on a 1986 visit to Switzerland, where he goes on a regular basis to oversee the fabrication of his sculpture and furniture. Judd, who has long been interested in architecture, has extensively reworked his studio/residence in Manhattan and his compound in Marfa, Texas (see *Architectural Digest*, August 1986); at Eichholteren he collaborated with Zurich-based architect Adrian Jolles—who has been asked to work on his place in Texas as well—to re-create the space. In the newly transformed building, which was built in the forties, Judd's reliefs are set against textured plaster walls, and his chairs and tables—of materials such as Douglas fir and galvanized iron—form a striking juxtaposition to the chalet-style architecture. It is a sensibility that was also evident at an exhibition of his sculpture, furniture and architectural designs earlier this year at the Museum of Applied Arts in Vienna. *See page 76.*

continued on page 20

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ROBI ANG

Renny B. Saltzman

Before and After: Art for Art's Sake

"Wherever you look, there is something to catch your eye, whether it be a large Roy Lichtenstein painting or a small Joseph Cornell box," says Renny B. Saltzman of the Park Avenue apartment he has redone for a client who owns a major collection of modern and contemporary art. "I created a soft, comfortable background. There is no reason why a contemporary collection should be placed in an extremely contemporary and cold setting, with just Art Déco furniture as accents, for example. I like to mix things and use different periods. If you stick strictly to one period, it can get very boring. I want my look for the nineties to reflect that very freedom to mix things. People should be able to collect and enjoy a variety of works and not feel constrained." In Saltzman's view, a collector's apartment is never finished, because, he says, "a true collector never stops." *See page 82.*


JAIME AHTILES-ANCE

Hiroshi and Sawako Yaskawa

An Art Nouveau Treasure in Japan

Though Western-style houses in Japan were common among the upper classes toward the end of the Meiji period (1868–1912), the Art Nouveau Matsumoto mansion, set amid a Japanese garden on Kyushu Island, still comes as something of a surprise. Designed for Kenjiro Matsumoto in 1911 by noted architect Kingo Tatsuno, the grand, half-timbered structure embraces both Eastern and Western decoration, from Japanese tapestries and paintings to Art Nouveau furniture and stained-glass windows. Elsewhere on the estate is a traditional Japanese residence built in 1903 for Kenjiro Matsumoto's father, Keiichiro Yaskawa. The Yaskawa family has long been a prominent force in the region, founding one of its finest technical colleges and, in 1916, establishing Yaskawa Electric Manufacturing Company, now a robotics firm. Today, family tradition continues with Keiichiro Yaskawa's grandson. Hiroshi Yaskawa, the eighty-eight-year-old honorary chairman of Yaskawa Electric, lives with his wife, Sawako, in his own European-style house on the estate. *See page 90.*


HANS NELEMAN

Kevin McNamara

Brookhurst Redux

The owners of Brookhurst, a country house in the Berkshires designed by Ogden Codman, Jr., and Francis L. V. Hoppin, were not "dyed-in-the-wool restoration people," says decorator Kevin McNamara, who recently undertook its refurbishment. "But they realized what a contribution they could make if they brought it back." The couple's interest in restoration has extended to the Mount, an adjacent property once owned by Edith Wharton, who was a cousin of the family for whom Brookhurst was originally built. The Mount was also designed by Codman and Hoppin, and the husband is on the board of the restoration committee. While the Brookhurst project was "a lot more complicated than we thought," the wife says, the result is an ideal retreat for the couple and their guests. "They have season tickets to Tanglewood, and Berkshire and Williamstown are nearby," McNamara says. "Last year they held receptions at the house for Tanglewood and Berkshire, and the ski slopes aren't far away, so there's something to do all year round." *See page 102.*


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Laurence Booth

Architecture: Laurence Booth

"We developed a layout for the house by simply walking around the site," says Chicago architect Laurence Booth, describing the approach he took with his client in designing a residence that has Lake Michigan on one side and a meadow on the other. "It was a much freer way of creating, more experimental than conceptual. We used folding chairs so that the client could sit down and imagine where he might be doing something at any given time." Booth's architecture displays a distillation of many influences, but Frank Lloyd Wright's Prairie School concern with reaching out into nature seems to have the most resonance. Perambulating around the pine grove, Booth discovered that the trees had been planted in squares. By inserting the house within and around the geometrically arranged pines, he was able to lend it an air of modernism. "Coming from Chicago's architectural environment, I still find the poetry of the grid compelling," he says. *See page 108.*

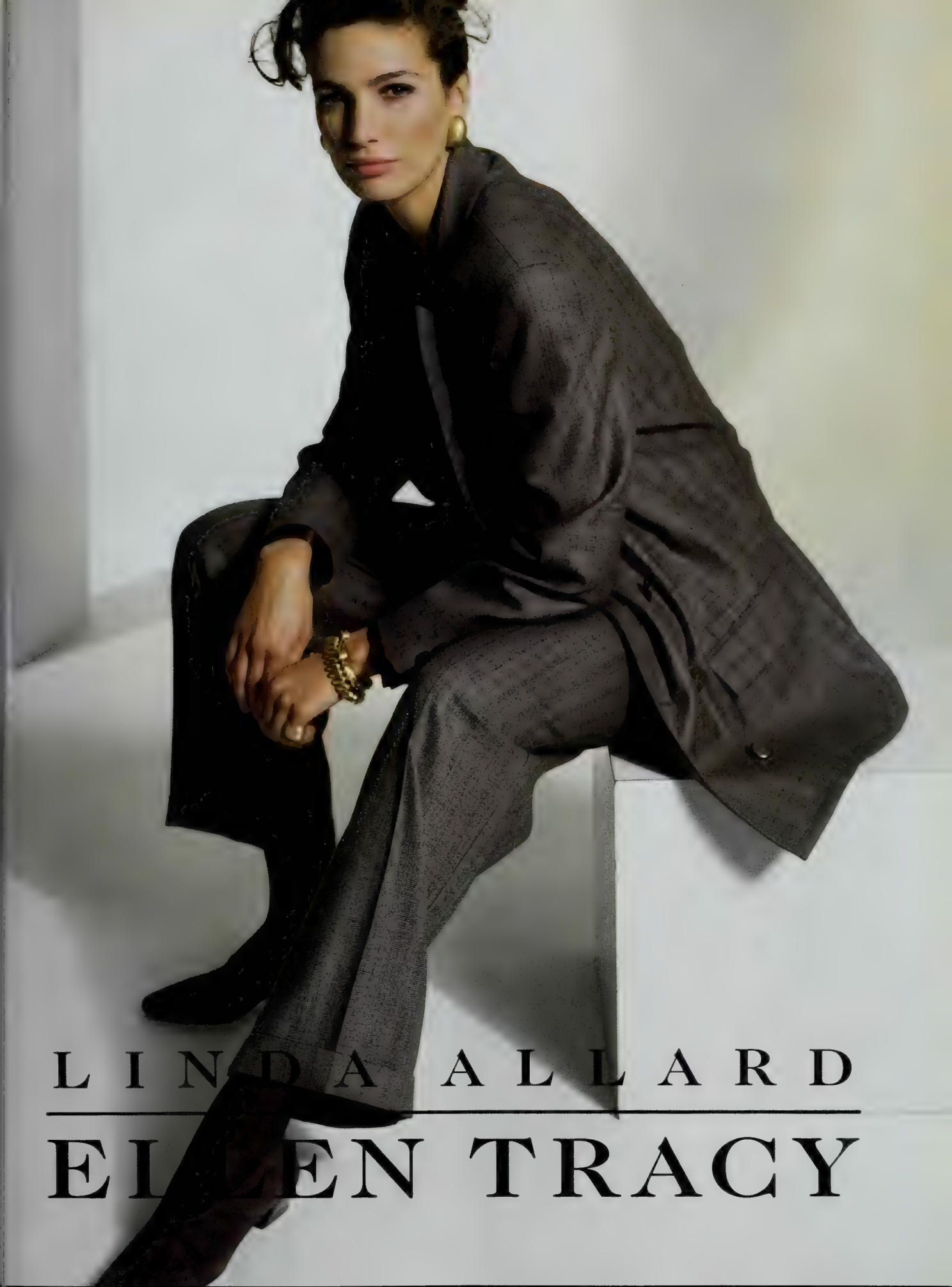

DERRY MOORE

Kate Ganz

A London Collection

Art has always played a large role in dealer Kate Ganz's life. She recalls that her parents, Victor and Sally Ganz, renowned collectors of modern art, took her on her first visit to the Louvre when she was just seven years old. Through the years, her particular focus came to be Italian artists of the sixteenth and seventeenth centuries. It started at an early age, and, says Ganz, "it was all because of Leo Steinberg," a prominent art history professor—at Hunter College and later at the University of Pennsylvania—with a reputation as a charismatic speaker. "When I was twelve I used to listen to him talking in the kitchen about Baroque architecture. I was inspired." Another source of inspiration has been her Italianate Victorian residence in the Ladbroke Grove area

continued on page 22


LINDA ALLARD
ELLEN TRACY

continued from page 20

of London, which is set at the juncture of two communal gardens. The house captivated her as soon as she saw it, she says—it was full of surprises. *See page 114.*



PAUL BERNE

Peter Hans Kunz
Wayne Poulsen



KUROSH VALANEJAD

Harley Baldwin

Aspen's Brand Hotel

"What's really interesting about Harley Baldwin is that he has imagination and he gets things done—and he's very interested in preservation," says Peter Hans Kunz, the interior designer of Baldwin's Brand Building in Aspen, Colorado, which contains a hotel and commercial space. Kunz, who studied architecture at the University of Virginia and historic preservation at Columbia, began his career working for Mark Hampton before opening his own firm in 1984. The hotel and the private Caribou Club, which had as its architect Wayne Poulsen, appeal to a clientele seeking both privacy and personal attention. "You don't have to ski at all—you can be completely dissolute or just relax and read a book and have dinner brought to you," Baldwin says. "Or if you prefer, you can head to the gym, work out with a private trainer, ski for six hours and then dance all night at the Caribou Club. In other words, you can turn up the volume as much as you want." *See page 132.*



Marc Appleton

Country Spirit on the Coast

When architect Marc Appleton first saw the residence a folk art collector had acquired in Santa Barbara, it struck him as unpromising at best: "It was an ugly box with flat roofs and low ceilings," he recalls. Still, the owner realized its potential—a country house by the sea. "I wanted it to settle into its surroundings," she says. Today, the light-filled space is bounded by wood decks and French doors that open onto ocean views and a garden flourishing with lavender, jasmine, and lemon and sycamore trees. Inside, early California plein air paintings are displayed alongside a wealth of folk art treasures, including a group of nineteenth-century shorebird decoys, a pair of circa 1900 cat andirons cut from sheet metal and a circa 1920 painting of a cat on barn siding. Appleton, who recently completed a large mixed-use development on the Venice boardwalk, explains, "We had to work around the structure to get what we wanted, to open it up to the light and the view." *See page 140.*□





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CLASSIC DESIGN

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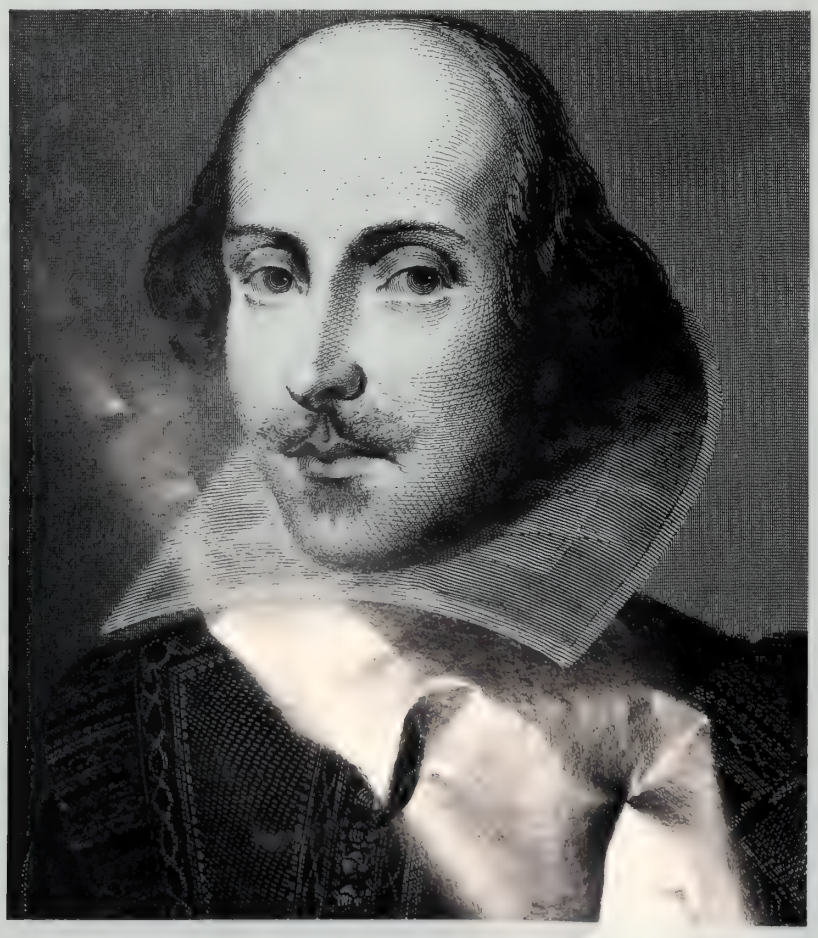
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ROGER G. KENNEDY: BENJAMIN LATROBE

Architect of a Young Nation's Neoclassical Spirit

ONE LONG ROMANCE was cooling. For twenty years, Frenchmen and Americans had enjoyed the affectionate feelings that result when success ensues from common endeavor. Those feelings are intensified when the success is a noble cause.

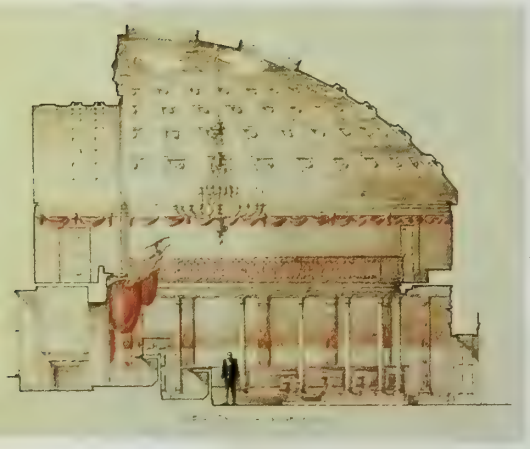
From 1778 until about 1798, French architects, town planners and pastry cooks, garden designers and furniture makers, silversmiths, ice-cream makers and drillmasters, fortress builders, cartographers, philosophers, botanists and dancing masters had had the run of a new country resolved upon being anything but English.

After the American Revolution had been under way for three years, aristocratic and monarchic France converted the revolt of thirteen out of the fifteen English colonies in North America into a world war and drew Spain and Holland into cobelligerency against the British. Young and idealistic noblemen such as the marquis de Lafayette were given their first military experience as they led ragged bands of American militia against other ragged bands of American militia and, from time to time, against British regulars as well. At Yorktown in 1781, there were three times as many Frenchmen under arms as there were Americans. At



WHITE HOUSE HISTORICAL ASSOCIATION / PHOTOGRAPHY BY THE NATIONAL GEOGRAPHIC SOCIETY

"I have devoted the best years of my life to the public," architect Benjamin Henry Latrobe wrote to President James Madison in 1815. ABOVE: His portrait, by Charles Willson Peale.



ARCHITECT OF THE CAPITOL

In 1803 Latrobe succeeded George Hadfield as designer of the Capitol, which Jefferson called "the first temple dedicated to the sovereignty of the people." LEFT: Latrobe's redesign of the Senate chambers featured a skylighted dome. RIGHT: The chambers reflect his attention to craftsmanship and quality of materials. BELOW: A drawing of the Capitol before 1812 includes Latrobe's proposed propylaea.



ARCHITECT OF THE CAPITOL



LIBRARY OF CONGRESS

continued on page 28

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continued from page 26



PENNSYLVANIA ACADEMY OF THE FINE ARTS, PHILADELPHIA. PURCHASE FROM THE ESTATE OF PAUL BECK, JR.

ABOVE: John Lewis Krimmel's circa 1812 painting *Fourth of July in Centre Square* celebrated the innovative Philadelphia Waterworks, a water system Latrobe constructed that employed steam engines. The building's simple geometric structure was enhanced with a dome and refined classical details.

RIGHT: A drawing for the Decatur House in Washington, D.C. Central to the design is the vestibule, which unites three dominant geometric forms. BELOW: Arlington House was completed in 1817 by George Hadfield, another strong proponent of Neoclassicism. It is a residential homage to George Washington.



the other great success of the allies in that year, the capture of the British garrison at Pensacola, there were hardly any Americans present at all. The allies carried the day, and George Washington expressed his profound thanks to the Bourbon kings of France and Spain.

The romance survived the collapse of an effort by men like Lafayette to establish a constitutional monarchy in France. It survived a bloody social revolution culminating in the decapitation of the king who had led the pro-American alliance. By the time Louis XVI was beheaded, so many



DECATUR HOUSE, NATIONAL TRUST FOR HISTORIC PRESERVATION

French architects were available in the United States that all important public commissions were in their hands. Parts of New York City, then the national capital, came to look as if they were in a stuccoed, glassy, Neoclassical French town. Major Pierre Charles L'Enfant remodeled an old building into Federal Hall, the first capitol of the United States, where George Washington took his presidential oath of office.

The brothers Charles and Joseph François Mangin created the first St. Patrick's Cathedral, on Mulberry Street; the Park, New York's first great theater; and its first penitentiary. Joseph François Mangin was the most significant force in the design of the finest building created in the European colonies until that point: New York's superb city hall. Pierre Pharoux commenced a series of mansions,

continued on page 30

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Architect of a Young Nation's Neoclassical Spirit
continued from page 28

garden designs and town plans for the Hudson Valley and the shores of Lake Ontario, while applying trench engineering skills to the early stages of what later became the Erie Canal.

Then the focus shifted to the new city of Washington, which in the 1790s was largely French. L'Enfant laid out its plan on the footprint of Versailles. Etienne Hallet, having won a competition for a hotel in New York, won another for the national Capitol.

More was to come, it seemed, but the romance could not last. The merchants of the west of France resumed their efforts to control the production of sugar in the West Indies and the lucrative slave trade that went with it. They faced not only their British competitors but the eager captains of New England as well. And a new factor appeared: The blacks of Haiti took seriously the Rights of Man and the lessons of the American Revolution, in which some of them had seen service. They cast off their French masters, declared themselves free and sought an American alliance. Aid came their way in a rush of Federalist and mercantile enthusiasm; the United States fleet went into action supplying the armies of Toussaint L'Ouverture, blasting away at his enemies and blockading ports held against him.

The French responded by going to war against the Americans and Toussaint L'Ouverture. War was formally declared by the governors of their islands in the West Indies, and French naval vessels treated it as if declared. Battles at sea ensued. President John Adams called it a "quasi war."

French architects and officers were no longer quite so welcome. Seditious Jacobins, such as "Citizen" Genet, intervened in American politics and offered commissions to Ameri[illegible] ficers to fight French battles [illegible] the Spaniards, on North Am[illegible] soil. It was understandable that [illegible] public buildings were no longer s[illegible] readily entrusted to French designers. By the time of the death of Pharoux, in the fall of 1795, the romance was cool indeed.

But there was no overwhelming rush to embrace, once again, a dependence upon the British fleet or upon British architects. A vacuum appeared; it was not acceptable to use the French for public buildings, and nobody wanted an English architect to remind us of a colonial past recently cast off. The best of our few homegrown architects and artists had been Tory or expatriate—Peter Harrison, Gabriel Manigault, John Singleton Copley and Benjamin West. We needed Englishmen who were not too English.

That winter two young architects arrived in the United States, both speaking English with strange accents and both estranged from England. Benjamin Henry Latrobe said he was more French than English, and signed himself often as "B. Henry Latrobe Boneval," or just "Boneval." His surname was French, his ancestors had lived in Ireland, and while he was born in Yorkshire, his youth had been spent in Germany and his adult education was largely in Italy. He had been bankrupted in England, his wife had died, and his children were taken from him on the grounds that he could not act as a proper father.

Within the Capitol the full range of Latrobe's powers is revealed.

George Hadfield was born in Florence, educated in Rome, and for a few years in London had lived on the uncomfortable edge of the Prince of Wales's cruel and raffish circle. He [illegible] been blackballed from the [illegible] Club of London.

[illegible] they made Washington [illegible] olitan, Neoclassical city, gratifying[illegible] e of the red-brick-and-white-trim style Thomas Jefferson regarded as demeaningly Colonial—that is to say, the style of Williamsburg.

First Hadfield took over the process of bringing order to the hodgepodge of designs for the Capitol created by Hallet and a West Indian physician-architect, William Thornton. Latrobe succeeded him in that thankless job, and succeeded, as well, to the Irish-accented designs suggested for that building and the White House by James Hoban. Hoban also brought a bit of Dublin to the nation in his design for the first Bank of the United States—very un-English.

After being displaced from the Capitol project, Hadfield presented the Greek Revival to the nation with his designs for Arlington House, slowly made tangible between 1802 and 1817. It was a residential reliquary for the mementos of George Washington. It was also the symbol, on its hill overlooking Mr. Jefferson's city, of the presence of another point of view, that of the Federalists. When the city council fell into Federalist hands, Hadfield also got the largest commission in town: city hall (now the District Court House).

The city hall was going up between 1817 and 1821, though it was not finished until 1850, and eclipsed the still incomplete work on Latrobe's Capitol. That proceeded with agonizing slowness, and in 1814, the British purposefully burned out what had been done. They also put to the torch Hoban and Latrobe's White House; many people think it has that name because it was given a coat of white stucco to cover the smoke stains.

Latrobe managed to give America its first taste of Gothic Revival, with two churches in that style in the Washington area, a bank in Philadelphia and a villa in the suburbs of the Quaker town, but his style remained, in general, steadfastly "Athenian," by which he meant Neoclassical.

As one stands in Lafayette Square, amid the protesters and tourists, one is surrounded by the spirit of Latrobe,

continued on page 32


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Architect of a Young Nation's Neoclassical Spirit
continued from page 30

this strange man without a country who became a passionate American patriot. There is Decatur House on one corner, his only complete residential legacy (Riversdale in College Park, Maryland, and Adena, south of Columbus, Ohio, are close approximations of his intentions—and it is possible that the Pope House in Lexington, Kentucky, may be restored to his initial specifications). Across the way is St. John's Church, with a non-Latrobian portico but a transept much as he wanted it. The White House, as we see it, has his portico, not Hoban's flat Dublin-style façade, and we can imagine what the view would be of the Capitol if Andrew Jackson had not decreed that the Treasury Building not be interposed.

It is within the Capitol building that the full range of Latrobe's powers is revealed, and with it, the fullest sense of the elegance of Neoclassical Washington. The chambers for the Senate and the Supreme Court have been restored to the condition in which he left them. And the most beguiling space in the city is the staircase by which senators and congressmen would rise from the carriage entrance, in 1820, to ascend, to mingle together and with their constituents. It is not a vast, baroque processional way, like the stair halls of the Paris Opéra or the Library of Congress. Nor is it cramped and almost apologetic, like that of the White House (of course, important guests were meant to come in the front door, anyway). It is a comfortable, republican staircase, the sort of place where John Quincy Adams might linger to exchange a bit of gossip with James Madison, with Henry Clay or with Latrobe himself.

One could justly say that the array of Mussolinian, twentieth-century superclassical hives for bureaucrats that lines L'Enfant's great avenues has deprived the city of its Latrobian-Jeffersonian scale. But they are not bad, and they are much better than [illegible] might have existed were there [illegible]ht limits nor the formative presences of Jefferson, Latrobe and Hadfield. In the 1970s and 1980s, skillful architects kept the scale reasonably respectful to pedestrians, and one can admire the subtle ways in which they have managed to encase maximum square footage within minimum intrusiveness.

But to find the world as it was, to experience what Jefferson, aided by Dr. Thornton and Latrobe, had in mind, one has to journey to Charlottesville. There, at the University of Virginia, is Latrobe's Washington as it might have been, not in detail but in spirit. There are arcades to shelter us from American extremes of climate and Franco-Palladian prototypes to shelter us from American extremes of fashion. The lineup of instructive examples along the sides of the "lawn" gave three generations a thorough grounding in the virtues of tradition, but without deadening antiquarian insistence upon repeating any classical precedent too precisely.

It is one of the curiosities of architectural history that George Hadfield is not represented there. Jefferson wrote his beloved Maria Cosway, who was Hadfield's sister, that after Latrobe's death her brother remained the most competent architect in the nation. Yet the morose bachelor was never asked to help with the university, Jefferson's final and consummate contribution to the American scene, while the genial amateur, Dr. Thornton, was.

We know quite a lot about Jefferson, Latrobe and Mrs. Cosway, and we know a little about Hadfield as well. We know of Latrobe's admiration for Hadfield, for he expressed it in writing. So did Mrs. Cosway. Perhaps it was Jefferson's silence in the matter that led Latrobe, in a moment of pique or impertinence, to write to the Sage of Monticello about the architectural talent he so studiously left unused, speaking of George Hadfield, brazenly, as "Maria Cosway's brother." A curious way of referring to a man who, if the world had been different, might have been the brother-in-law of the addressee. □

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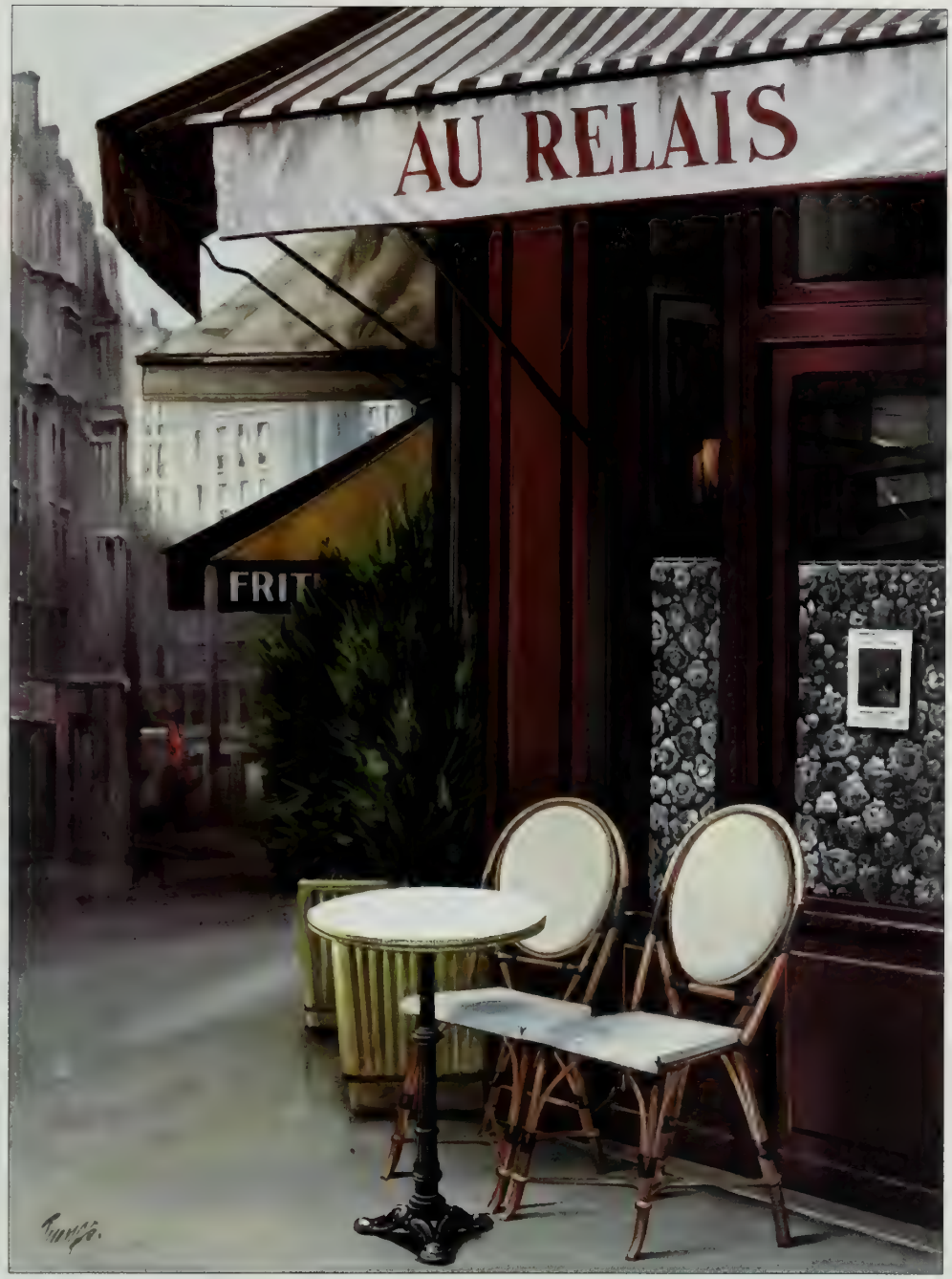


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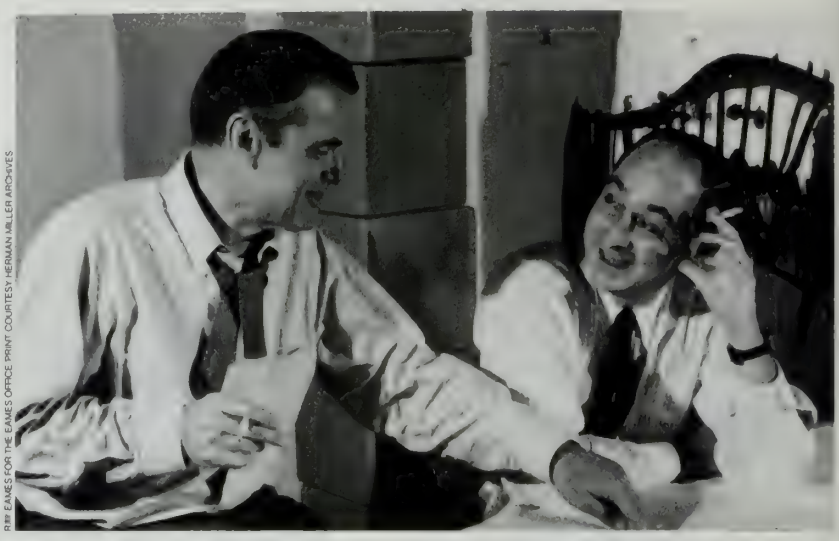
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Herman Miller—Influential Designs of the 1940s and 1950s

By Ann E. Berman

"THE COUNTRY WAS at its economic peak—there were new materials and new freedom for designers. The result was good, classic design," says dealer Kim Hostler of House of Style in Los Angeles. She is talking about the fifties, an underrated design decade for the United States that produced much more than lumbering pink Chevrolets and look-alike tract houses. Collectors have been waking up to the fact that some of the twentieth century's most inspiring furniture was a product of this period, and that the Herman Miller company of Zeeland, Michigan, played a very important role.

At Herman Miller, design giants such as Gilbert Rohde, George Nelson, Charles Eames and Isamu Noguchi created hundreds of innovative pieces that revolutionized the look of



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Under the aegis of founder D. J. De Pree and design director Gilbert Rohde, the Herman Miller furniture company of Zeeland, Michigan, began in 1930 to dedicate its efforts toward the manufacture of high-quality modern furniture, pieces that were "space saving, utilitarian and multipurpose." George Nelson (above, right), who succeeded Rohde in 1946, provided Herman Miller with a constant flow of design ideas for some 25 years, bringing to the company gifted designers such as Charles Eames (above, left) and Isamu Noguchi.



BELOW: *Pair of End Tables*, Gilbert Rohde, circa 1941. Wood, leatherette and metal; 27" high. *Pretzel Armchair* and *Side Chair*, George Nelson, 1958. Laminated wood; 32" high. Fifty-50, New York. LEFT: *Chess Table*, Isamu Noguchi, circa 1947–50. Laminated birch; 24" high. House of Style, Los Angeles.



Experts agree it is still very much a market in the making.

continued on page 36

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Herman Miller—Influential Designs of the 1940s and 1950s
continued from page 34



FELICIANO

Bold color and simplified, geometric form became a hallmark of modern design at Herman Miller, where many pieces, because of their popularity, were produced for years after their initial creation. LEFT: *Coconut Chair*, George Nelson, circa 1955–78. Fiberglass, chrome-plated steel and vinyl; 36" high. *Coffee Table*, Charles Eames, circa 1946–53. Plywood; 34" in diameter. Full House, New York.

For the rest of us, however, the psychological distance of yet another decade was required to allow a fresh look at the fifties aesthetic.

American homes and offices. From tiny Zeeland came the fresh, sleek and biomorphic shapes that epitomize the fifties in America—the Eames "potato chip" chair, the modular storage unit, the Noguchi coffee table and the womblike Nelson Coconut chair. All but forgotten in the sixties and seventies, Herman Miller furniture from the late forties and fifties is now the focus of a new generation of collectors.

More and more dealers are specializing in furniture of this period, and price levels are definitely on the rise: "Prices have been increasing ten to twenty percent every two years, depending on the piece," says dealer Donald Wilsey of Fat Chance in Los Angeles. Roger Ellingsworth of Vertu in Royal Oak, Michigan, sees the market moving even faster: "Over the last five years prices have doubled or in some cases have even tripled." Although that sounds dramatic, dollar amounts actually remain relatively low. Sharp-eyed collectors continue to report finds at flea markets and swap meets, and the experts agree that it is still very much a market in the making.

As recently as 1980, collectors were predominantly architects, art dealers and artists who had been quietly buying Herman Miller furniture for

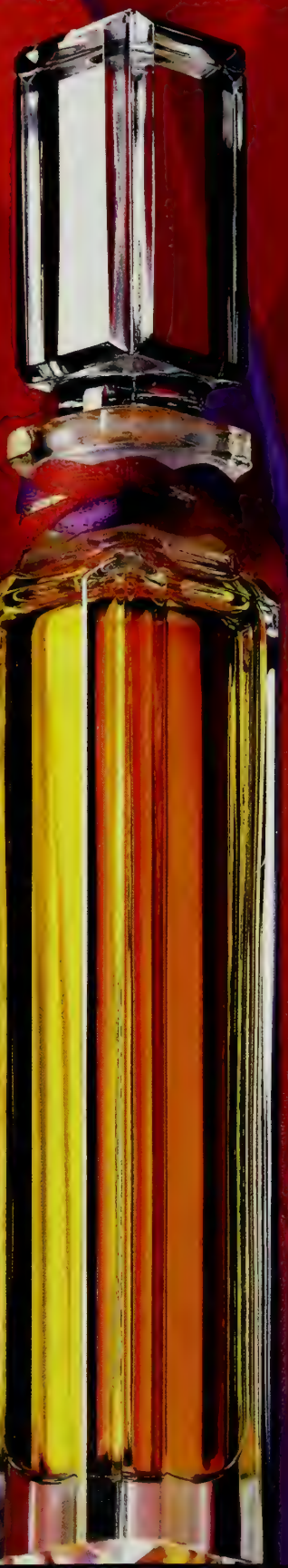


Charles Eames was one of the great modern designers whose influence would extend far beyond Herman Miller furniture. His first chair was developed after World War II and "no furniture anywhere . . . was being designed that wasn't influenced by it," said the architect and designer Eliot Noyes. RIGHT: *Chair*, Charles Eames, circa 1948–53. Laminated wood and calf hide; 26" high. Fifty-50, New York.

continued on page 38

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continued from page 36

years. "I liked the shape, the structure," says New York sculptor Peter Reginato, explaining why he began to collect. "It reminded me of my own work." For the rest of us, however, the psychological distance of yet another decade was required to allow a fresh look at the fifties aesthetic. Today's younger collectors have no memories of that time to obscure their appreciation of the design. Those who do remember the period "took this furniture for granted," says Barbara Jakobson, a New York collector who grew up in the forties. "But after something lives in the world for a certain number of years, it transcends its own moment in time."

Museum exhibitions have helped that process along: "The 1986 'Machine Age' show organized by the Brooklyn Museum really stirred things up," recalls dealer Bill Reed of Los Angeles's Modern Times. "People came directly from the exhibit to my store to buy." Dealers also mention "The Cranbrook Vision," which opened at the Metropolitan Museum in 1983, "Design Since 1945" at the Philadelphia Museum, "High Style" at the Whitney in 1985 and "Blueprints for Modern Living" at the Museum of Contemporary Art in Los Angeles in 1989–90, as well as the book *Eames Design*, which was published in 1989. Each did much to legitimize the period and to put classic Herman Miller furniture in its historical context.

Part of that context is the unlikely story of Herman Miller itself. Still a design leader after more than sixty years, the company began as a plodding, rather unsuccessful purveyor of Grand Rapids–style furniture. It was close to bankruptcy in 1930 when its founder and president, D. J. De Pree, gambled on modern design and turned the company around. In the following decades the management style of the idiosyncratic, churchgoing De Pree, built on implicit trust in his design talent, made Herman Miller an internationally known success story.

Gilbert Rohde was De Pree's first pathfinder. He introduced De Pree to the simplicity and practicality of modernism and to his own style, which bridged the gap between Art Déco and the Bauhaus. De Pree was skeptical, but even in the midst of the Depression Rohde's sectional sofas and innovative storage units sold. Two years after Rohde's death in 1944, architect George Nelson took over as design director, developing classics such as the slat bench and desks of peerless design and utilitarianism. During Nelson's twenty-five-year tenure, the sculptural wood-and-glass furniture of Isamu Noguchi was added to the line, and Charles Eames joined the company.

For many collectors, the names Eames and Herman Miller are synonymous, as his genius had a pervasive and lasting impact on the company. Eames himself had been greatly affected by an earlier sojourn in Michigan: In the late thirties he studied and taught at the Cranbrook Academy of Art, where Eero Saarinen, Florence Knoll and other exponents of international modernism traded influences and ideas. After joining Herman Miller in 1946, Eames and his wife, Ray, built on these theories of form and function, and also on recent wartime technology, as they pioneered dozens of new concepts for furniture in molded plywood, fiberglass, wire and aluminum.

"Prices are higher for pieces that stretched the imagination—that reached into the future."

Although embraced by the intelligentsia, Eames's concepts and those of the other Herman Miller designers sometimes proved too radical for the general public. These commercial "failures" are most avidly sought after by today's collectors. "Prices are higher for pieces that stretched the imagination—that reached into the future," says Linda Gershon of Skank World in Los Angeles, "and many of those are now rare because they weren't produced for long or they exist only as prototypes."

"The eccentric piece is often most interesting to the collector," confirms Rolf Fehlbaum, whose extensive Herman Miller collection is displayed in the furniture museum he founded near Basel, Switzerland. "It makes a point strongly," he says. Eames's children's furniture, for example, with its odd marriage of high tech and childish detail, has become so sought after that a single chair may sell for $5,000. The biomorphic Noguchi chess table is also hot: Only a handful are known to exist, and one was recently on the market for $38,000—the top of the current Herman Miller price scale. Mark McDonald of New York's Fifty-50 gallery mentions the George Nelson "pretzel" chair, which sells for approximately $3,000: "They were important to the concept of seating but were too expensive to make, so now they are rare."

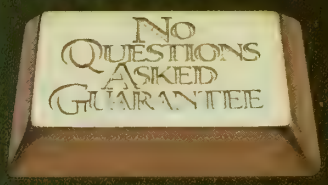
More common, but still desirable, pieces include the sinuous Eames plywood screen, which sells for between $4,500 and $10,000, depending on its size, and the Eames storage units, "two-stack" or "three-stack," which sell for between $5,000 and $10,000, depending on their size and condition. These mix-and-match pieces of perforated metal and dimpled wood were a bit much for most of the fifties audience. Even today, admits one dealer, "you either love them or you don't." Bill Reed adds, "Any early Gilbert Rohde piece is highly collectible, especially any prototype that was never produced. The Eames 'wire sofa' and the Nelson Marshmallow sofa of 1956 are both important and rare." Indeed, a Marshmallow sofa from the estate of Robert Mapplethorpe brought $13,200 at Christie's in 1989. However, Reed continues, value is based

continued on page 40



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continued from page 38

on one other significant variable: "Condition counts. Major collectors won't touch a piece that's distorted in any way."

Some patina of age, however, may be a good sign. Collectors should be aware that dozens of designs from the fifties are still being made at Herman Miller, including some versions of the Eames "potato chip" chair and the famous Eames lounge and ottoman. To complicate the market even further, the company recently reissued its long-out-of-production Noguchi coffee table and may reissue other pieces in the future. Vitra, the furniture firm owned by Rolf Fehlbaum, has licenses to produce Eames and Nelson pieces in Europe and the Middle East, and other companies, without any sort of license, are knocking off Herman Miller designs right and left.

While new and knockoff furniture is welcomed as evidence of the proliferation of good design, it is of no interest to collectors. They will buy only period pieces made when the design was new (usually before 1960). "People have offered me recent models of Eames chairs," says dealer Michel Hurst of Full House in New York, "convinced they have a treasure, but of course I don't want them." One issue is practical: Herman Miller furniture has changed over the years because of the new production methods and unavailability of materials. "Differences between old and new," says James Corcoran, a Los Angeles art dealer and collector of Eames furniture, "are right there in front of you—different woods, different stuffing and so on." But historical authenticity is just as significant: Collectors feel that there is a world of difference between an object that represents the best of its own period and something newer "in the style of." "If a person only wants a look," says Michael Glatfelter of Mode Moderne in Philadelphia, "I tell them, 'You're in the wrong place.' "

Continuous production and reissuing of designs does affect prices for certain collectible pieces. "Because they are always available, the fifties Eames lounges haven't appreciated much in value," says Reed. "A new one costs about three thousand dollars, and an old one can be had for about two thousand dollars." Dealers note that prices for period pieces made by Knoll, the other well-known source for fifties design, have not risen as quickly as those for Herman Miller because so many Knoll pieces are still in production.

For the Herman Miller collector, it is obviously key to be able to determine when a piece was made and by whom it was designed and to know its past and current production status. Experience sharpens the ability to detect clues to age and authenticity, such as hand finishing, hardware and label design, and certain colors and materials, but collectors may soon be getting some additional help from the Herman Miller company itself. Deluged with requests, John Berry, director of corporate communications, says that the company is looking into ways to ease accessibility of information about products that are no longer being made. Meanwhile, the firm's own collection of over seven hundred pieces has been given to the Edsel Ford Design History Center of the Henry Ford Museum in Dearborn, Michigan, and a consortium of twelve other museums around the country, creating a core study collection for students and collectors.

Another major exhibition has recently focused attention on this furniture and its period. "Design 1935–1965: What Modern Was," organized by the Montreal Museum of Decorative Arts, opened at the IBM Gallery of Science and Art in New York this past February and will travel through 1993. This exposure can only accelerate the pace of a market that so many feel already has a fail-safe ingredient—superb, timeless design. "Look around you," says Hostler. "This furniture is simply unmatched by anything contemporary. The designs are consistently great."□

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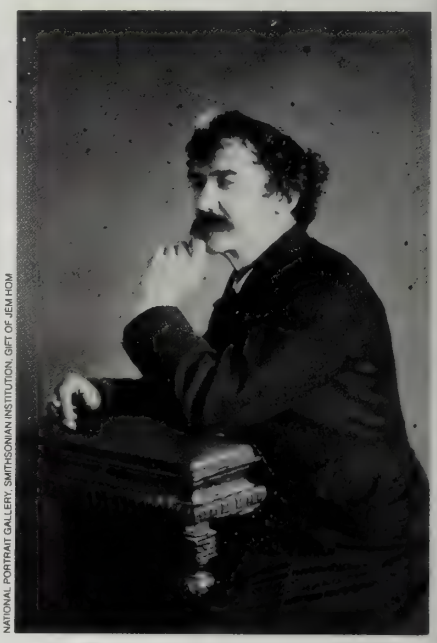
Restoration Reveals Secrets of an American Icon

By Sarah Walden

THE PAINTING IS the most famous in America, familiar to the point of banality. Yet James Abbott McNeill Whistler's *Arrangement in Grey and Black, Portrait of the Artist's Mother* remains one of the mysteries of art. We do not know exactly when, how or why Whistler painted it. It is unlike any of his previous works, an isolated phenomenon without precursors or successors. Still more troubling for today's art historians, the more we reflect on the picture, the less sure we are of what it *means*. What does it tell us about Whistler's attitude toward his mother and toward women in general? Why did the artist (not normally a reticent man) invariably refuse to discuss it not only in public but among friends? And why would the most common interpretation of the portrait today amuse, astound or enrage him?

After spending months alone with the painting while I was restoring it for the Louvre in Paris, and reading every scrap of information I could find about its background, I came to two basic conclusions. First, our contemporary view of the portrait is a greatly impoverished one: *Whistler's Mother* is an infinitely more complex and rewarding work than a tired glance at a reproduction might suggest. Second, my research and conservation work convinced me that it has changed so much physically since it was painted that it is no longer easy for us to imagine it as it was when it left the artist's easel.

What we see seems obvious enough: a grim, God-fearing, solitary old woman, staring at the inevita-



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"My task was to recapture not only the original colors but the painting's richly ambivalent mood," says Walden, author of *The Ravished Image*. Her book *Whistler's Mother* will be published next spring by Grove Weidenfeld. ABOVE: Whistler, in a circa 1875 photograph.

James Abbott McNeill Whistler's *Arrangement in Grey and Black, Portrait of the Artist's Mother* posed a unique challenge for Sarah Walden, restorer of paintings at the Musée du Louvre. "It has changed so much physically since it was painted," she says, "that it is no longer easy for us to imagine it as it was when it left the artist's easel." BELOW: Before the restoration. BELOW RIGHT: The portrait today; it is now on display at the Musée d'Orsay in Paris.



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continued on page 44

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Restoration Reveals Secrets of an American Icon
continued from page 42

bility of death. But is it painted with compassion or detachment? With a cruel, uncaring objectivity or with filial affection? In the state the portrait has come down to us, it is hard to be sure. Like people, pictures age, and *Whistler's Mother* has not aged well—for the very simple reason that the artist was a notoriously inadequate technician. And since the message of the portrait is contained in what the artist called its "tonal envelope"—the harmony of color tones he was seeking to develop at that stage of his career—any disruption of the delicate balance of those tones greatly affects our response to the picture.

Our reading (or misreading) of the portrait today is influenced not just by its condition but by our modern prejudices about everything from religion to women, and the relationship between mothers and sons. Just as the fineness of the tones has been obscured by time, so our view of the painting has become increasingly simplified: To us, Anna Whistler is a gaunt, austere, narrow-minded and domineering old lady. To that extent, the portrait seems a highly unflattering one. The rigid, uncompromising outline of Whistler's mother makes her a figure of almost risible severity—a much-exploited gift to cartoonists. But the artist's motivations and the effects he used to convey them were far more subtle than they appear to us over a century later.

The record of Whistler's relationship with his mother is not easily encapsulated in contemporary psychological clichés. To begin with, the image of the draconian matriarch does not stand up to the facts. In retrospect, we are often struck by what a doting, indulgent, forgiving—even permissive—mother she was. From his late teens on, young "Jemie" Whistler did pretty much as he liked.

She had always been passionately devoted to her eldest and most good-looking son. In all likelihood, she was a tiresomely devout woman, and she compelled her son to endure daily Bible readings as a small boy. But the mother who preached to him also cooed over her frail, curly-haired child as he slept; allowed him to live the life of a little prince when they were in St. Petersburg in his early youth; and complained with a sigh that she found it impossible to persuade him to put away his drawing and go to bed while it was still light.

Anna Whistler had understandable misgivings about her son's artistic ambitions, and yet it was she who gave him the book of Hogarth's rakish engravings that first fired his artistic imagination. And later in his life the mother who would have preferred for him the more sedate career of architect or clergyman was to take a fierce pride in his achievements as a painter. The anxious soul who fretted from afar while he wasted his time at West Point or disported himself in Washington gave him his head in the end, capitulating with scarcely a murmur of protest when he left America to study art in Paris. And later, in London, the black-draped old lady whom Whistler escorted to church and left at the entrance was the same woman who overlooked his bohemian life among his dissolute Chelsea friends. She had learned that her son's religion was his art, and behind all the puritan severity, in her pragmatic American way, she was sensible enough to accept it. "God has given him talent," she once wrote, "and it cannot be wrong to use it."

Like people, pictures age, and *Whistler's Mother* hasn't aged well.

To see *Whistler's Mother* merely as a delayed revolt against parental authority or as a protest against Anna Whistler's cramping pietism is to misinterpret both the artist and his major painting. What *was* evident in the picture was an infinitely richer and more positive mixture of emotions—pathos, devotion, admiration, pity, dignity, patriotism and, above all, what poet Algernon Swinburne called a "tender depth of expression." Far from seeing any subversive or rebellious elements in the portrait, poet and artist Dante Gabriel Rossetti saw it as "doing good to the times."

Whistler painted his mother on impulse, at a low point in his career. When a fifteen-year-old model failed to turn up for a sitting, Whistler was plunged into gloom and introspection, and suddenly decided to paint his mother instead. He may have been worried about her health; she had been unwell for some time and was too tired to model for him standing, as he had planned. He was also looking for a new path in his art, experimenting with highly precarious techniques and throwing aside centuries of tradition and craftsmanship in Western oil painting in his search for an elusive new harmony. The purpose of these experiments was to convey mood through exquisitely refined tonal relationships.

As originally painted, the portrait was so disconcerting that it evoked widely varying responses. One judge at the Royal Academy mistook it for a black-and-white drawing, and hidebound English critics found it colorless and dreary. The French were more perceptive, detecting an enchanting imprecision, a twilight, dreamlike quality suggestive of ambiguous emotions. Nobody knew which school the portrait belonged to: Some saw it as Japanese-inspired, and only a farsighted few saw anything particularly American about it. Nobody thought of it as any sort of revenge on a repressive mother.

The extraordinary nuances of tone that mystified many critics of the time are not nearly so evident today. How did the changes come about? In his determination to do something new and to achieve atmospheric effects through flat, finely graduated washes of paint, Whistler let his artis-

continued on page 50

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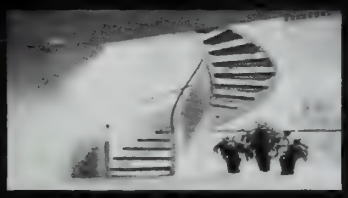


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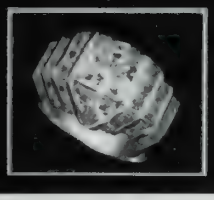
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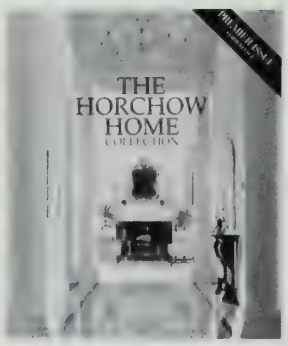
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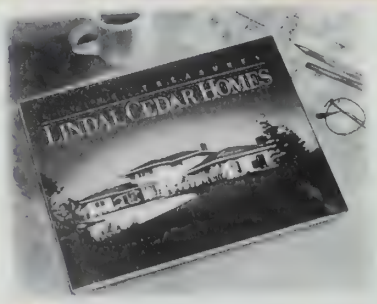
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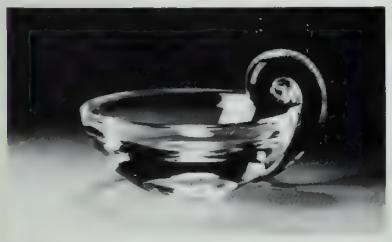
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continued from page 44

tic imagination run ahead of his technique. Not only did he thin his paint with dangerously unstable diluents, he did something nobody had done before: He applied it to a nearly unprimed, raw canvas.

The initial effect of Whistler's technique must have been dramatic. The black tones that dominate the picture would have had a lustrous, velvety quality when the work was first completed. But as the overthinned paint sank into the underprimed canvas, the dark areas began to lose their vibrancy. As a result, the painting's tonal balance was slowly destroyed. One discerning French critic had remarked that the portrait had the ethereal quality of someone glimpsed through a veil. But as the dark parts receded, so the careful gradations between the grays and whites—especially the stark white bonnet and handkerchief—became enfeebled, and the figure of the mother fell back into a stern, dull silhouette.

Whistler himself knew the portrait was his masterpiece. When he saw what was happening to the picture, he made things worse by the cavalier practice of "oiling out" the canvas—simply adding layer after layer of oil laced with ever more dubious additives in an attempt to give new life to his tones. The effect, over time, was the opposite: As fast as the new oil was applied, the thirsty canvas drank it in; the blacks became more opaque and the magical "tonal envelope" was lost. By the time it reached the Louvre in 1926, after thirty-five years in the Musée du Luxembourg, and gorged with further layers of varnish, the painting must have looked dismally sallow. Wrapped in a lugubrious, yellow-brown shroud, it was by then only a ghost of the real *Whistler's Mother*.

The notion that the cleaning of pictures is simply a matter of removing old, discolored varnish and retouchings is attractively simple. Unfortunately, even for today's restorer, equipped with modern technology, it applies to very few paintings. Whistler's portrait is a perfect example of how hard it can be to recover the artist's intentions. Not only had the colors sunk irretrievably into the canvas, the endless additions of oil and varnish had coalesced inextricably with what remained of the paint. Merely cleaning away as much as would come off wasn't the answer. A few simple tests showed that such an approach would have had catastrophic results for the picture as a whole.

Removing the incrustations of oil and varnish on the skirt would not revive the black pigment that had sunk with the varnish into the canvas itself. The background had stood up to the ravages of time much better, because the lead-white pigment mixed into the grays made them more resistant to change. But to clean the wall as far as was safe only would have accentuated the opacity of the skirt. And while bringing the bonnet and the handkerchief back to the startling white original would have easily drawn gasps of admiration from the public, the effect on the tonal equilibrium of the picture would have been quite damaging: They would have stood out in a way Whistler never intended, like lighthouses against a gray sea.

In restoration, maximum faithfulness to the artist's intentions often means minimal interference with the picture. And minimal interference takes more time and care than a radical approach to conservation. I dread to recall how much time I spent poring over the skirt, centimeter by centimeter, trying to recover some semblance of the original transparency and velvety luminosity, or in adjusting worn or overpainted areas of the picture to fit in with the whole.

My aim was not simply to brighten up a dour and dilapidated portrait. I wanted to do whatever I could to restore some of the rich aesthetic and emotional dimensions to an American masterpiece that is too often interpreted as something not far removed from a caricature. It is for others to decide how far I have succeeded.□

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AD TRAVELS: PENKILL CASTLE

Visiting a Pre-Raphaelite Shrine in Scotland

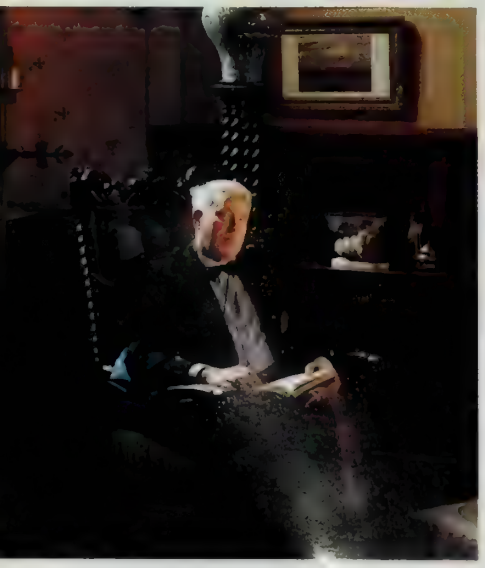
By Elizabeth Lambert



PHOTOGRAPHY: DERRY MOORE

RIGHT: In the 19th century, Scotland's Penkill Castle was a favorite haunt of painters and poets such as William Morris and Dante Gabriel Rossetti and his sister Christina. The legacy of the Pre-Raphaelites has since been revived by Elton Eckstrand (below). The American attorney acquired the estate in 1978 and is now the 18th laird of Penkill.

BELOW RIGHT: The medieval character of the late-15th-century castle, which Eckstrand has opened to visitors and scholars, was enhanced in 1857, when the staircase tower was rebuilt. Adorning the stair are murals by artist and poet William Bell Scott, a frequent guest of Spencer Boyd, the 14th laird, and his sister, Alice, in the 19th century.





"I TELL PEOPLE they will never be the same after coming to Penkill, and it's true. I only came to *see* the place, but after ten minutes I thought, 'By God, I must save this.' So I left my law practice, sold my house, and this is what I do now."

Elton Eckstrand, an American attorney formerly practicing in Detroit, has brought new life to Scotland's Penkill Castle, where many of the Pre-Raphaelite painters and poets spent their summers. He had first learned of the fifteenth-century estate and its celebrated guests while going to school in Grosse Pointe, Michigan. In youthful pipe dreams he decided that if there were ever a new world

continued on page 54



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AD 1

ENIT

Visiting a Pre-Raphaelite Shrine in Scotland
continued from page 52

government, it ought to be based at Penkill, where so much creative thought had flourished.

Years passed. A new world government was unlikely, and it was just as unlikely that Eckstrand would ever see Penkill. The castle was privately owned and its doors firmly closed.

Then in 1978 a friend called to tell him that Penkill was for sale. If he wanted to see it, he should pretend to be a buyer. Eckstrand, who had already restored a manor house of his own in Northamptonshire, packed his golf clubs and set off for a vacation in Scotland.

He remembers the first time he saw it: "The wind blew sideways. The mist came up out of the glen, the grass had not been cut for two years, and it looked like a Hollywood set for *Dracula*. But the Pre-Raphaelites were there in spirit. Their paintings were on the walls, their books were on the shelves, their letters were in the drawers."





ABOVE: Penkill's private dining room, which overlooks southwest Scotland's Ayrshire coast, is hung with 15th-century tapestries and features William Bell Scott's painting of Spencer and Alice Boyd. "It's the picture with a curse," says Eckstrand, referring to the warning written above: "Move not this picture, let it be for love of those in effigy."

LEFT: A portrait of William Bell Scott by Arthur Hughes is displayed above a circa 1680 Scottish press cupboard in the Banqueting Hall. The paneled room, which was constructed between 1883 and 1885 to Scott's design, contains Pre-Raphaelite paintings from a collection of more than 80 at the castle.

Today, Eckstrand welcomes visitors who come for an afternoon or an evening to understand for themselves the romance of the storied castle in Ayrshire. "It's not for the kids with ice-cream cones," he says, "and it's not just a day out from Glasgow. It's for those who want to spend a little time." Groups usually arrive early in the evening and are welcomed at the front door by a piper and the staff in full Victorian costume. Eckstrand takes them first to the withdrawing room for a glass of wine or a stronger Scotch tipple, and a chance to sit and talk by the fire. "It is a friendlier version of what I would do with a witness on the stand," he says. "I ask them questions, find out their reactions—then I know what interests them. It might be the poetry or the furniture or the eighty Pre-Raphaelite paintings or just Christina Rossetti. People love to spend hours by the fire reading her letters. There is an American atmosphere at Penkill, no pomp and circumstance. Guests can sit on the floor if they like."

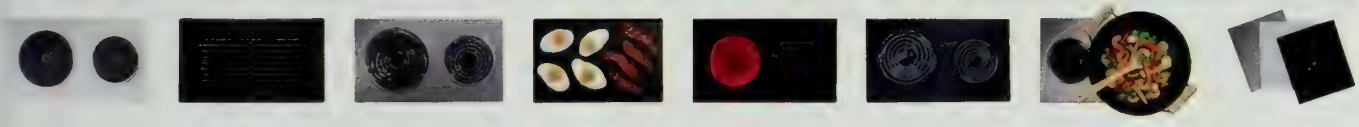
They often do, and as they look around them they see reminders that the Pre-Raphaelites were there. Eckstrand bought the castle complete with its contents, including gifts that the painters and poets brought with them on their visits. Other things have been added, such as the suit of armor Eckstrand brought back with him from Michigan by booking an extra seat on the plane for a gentleman named Sir Armor.

On a tour of the castle, guests will

continued on page 58

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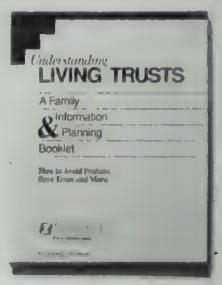
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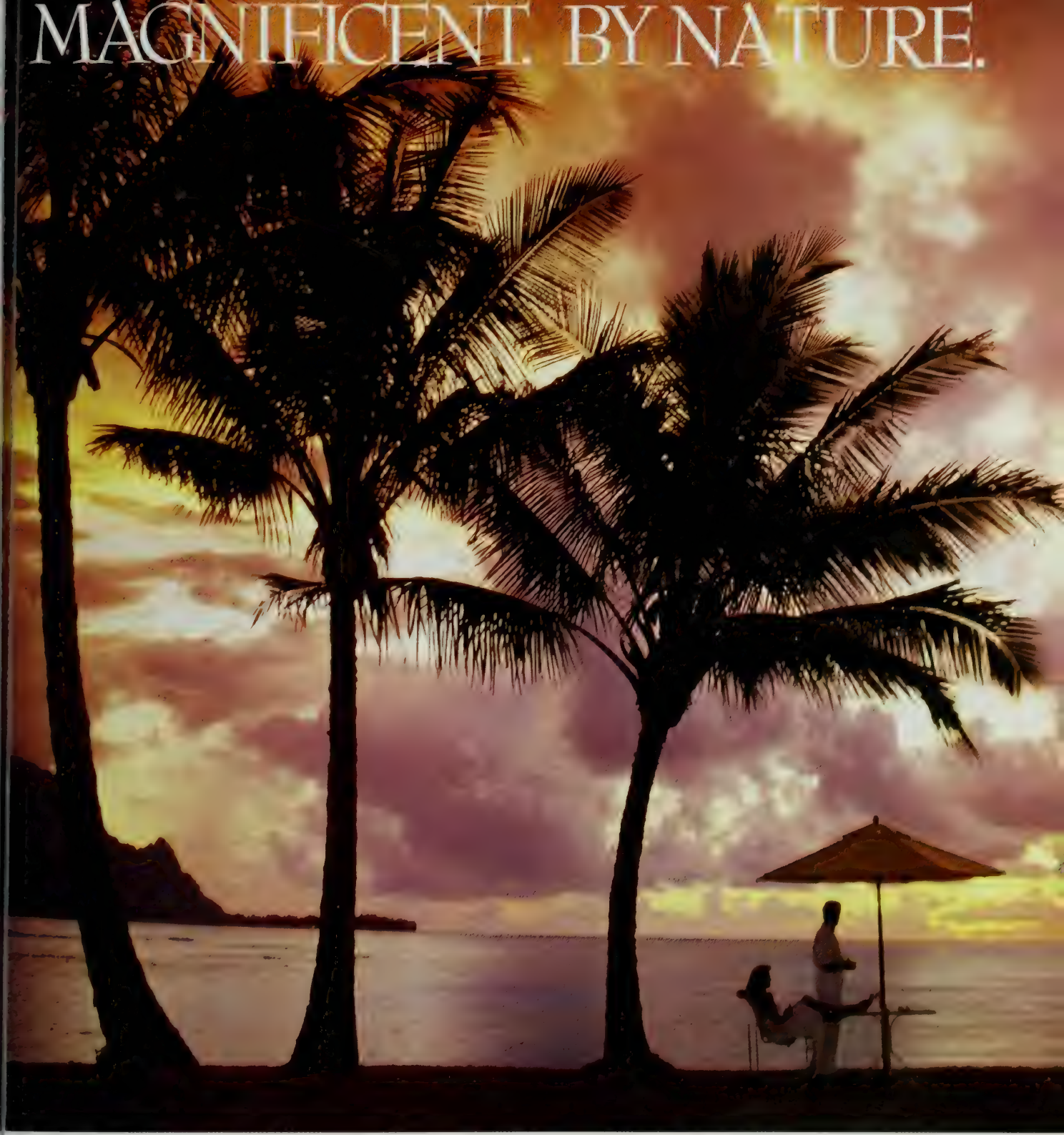
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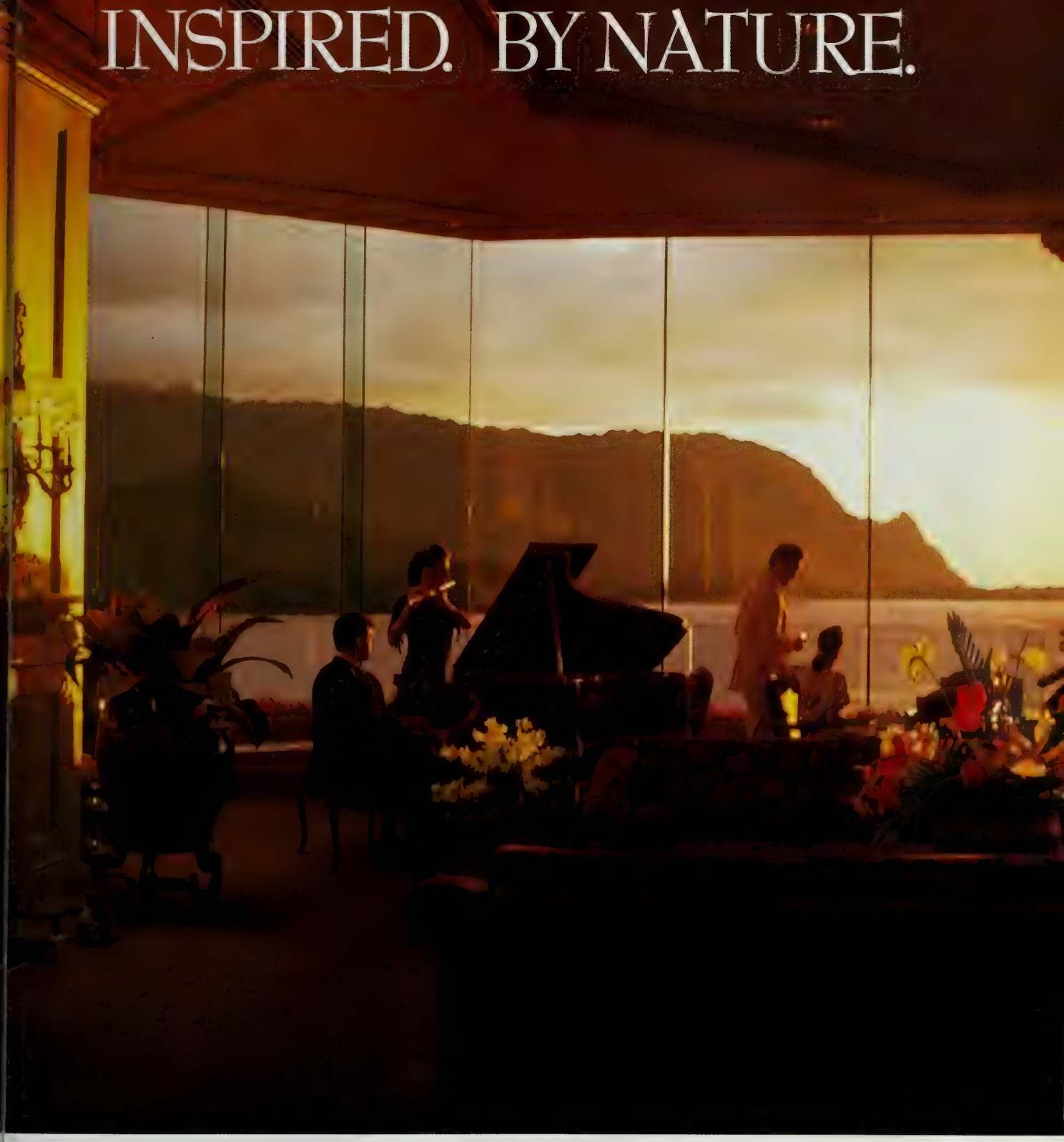
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Visiting a Pre-Raphaelite Shrine in Scotland
continued from page 54

see the room where Dante Gabriel Rossetti once paced, mad with grief for his dead wife and distraught by the loss of the manuscripts he had buried with her. There is also the Laird's Bedroom, its ceiling covered with paper that William Morris had printed by hand and then gave as a gift; the tapestry given by Rossetti; the brass kettle and stand that William Holman Hunt had brought back from the East; the mural on the spiral staircase and its portraits of Penkill's Pre-Raphaelite visitors.

Before dinner there may be Highland dancing and more music between courses—a fiddler, because, as Eckstrand explains, "indoors, a little of the bagpipes can go a long way."

After dinner he might settle before the fire and spin tales of the early days at Penkill, beginning with the story of the castle itself, which was built at the end of the fifteenth century by the Boyd family, descendants of Robert the Bruce. The Boyds never saw eye to eye with the Kennedys, who dominated the coast south of Glasgow. Defenses were essential: Entry to Penkill was under the portcullis or, in desperate circumstances, by a rope ladder that dangled over the glen and led to a hole in the castle wall just large enough for a man to wriggle through.

The hole can still be seen, a reminder that Penkill was indeed a setting for grand adventures. But what had always caught Eckstrand's imagination was life in the middle of the nineteenth century, when the fourteenth laird, Spencer Boyd, and his sister, Alice, lived there.

Alice Boyd was artistic and had painting lessons with William Bell Scott, a man reputedly so handsome that perfectly respectable girls who passed him on a train dropped their calling cards into his lap.

Scott was married, but not happily, and his relationship with Alice Boyd has gone down in history as "unclear." In his memoirs he called it "that perfect friendship." Still, at Penkill he became happy at last, and she became a very good painter.

His friends, including Dante Gabriel Rossetti, William Holman Hunt and William Morris, also visited in summer. What Scott loved about Penkill is still evident today. In a letter he wrote, "The silence becomes animated with charming, soothing characteristic sounds, the air is filled with the hum of insects, the fine winnowing of small birds' wings, the rustle of a dress on the grass."

He usually woke early, and he later described the morning landscape: "Two wild rabbits were sitting on the green terrace, still as if they were carved in stone. In the clear air every leaf on every tree has an individuality, and every pebble on the walk, as if shade and even colour were defects of nature, yet there was a luminosity at that hour that gave a peculiar unity to the whole scene."

Life at Penkill was painting and writing by day and drinking whiskey toddies around the fire at night. And talking. Rossetti wrote home and chronicled Scott's late-night indiscretions as "such a lively band of bogies that they may join with the skeletons of Christina's various closets and entertain you by a ballet."

As guests look around they see that the Pre-Raphaelites were there.

As Elton Eckstrand reads from books and manuscripts the evening descends, the fire is banked and guests gather closer for stories of Christina Rossetti, a sister of Dante Gabriel and herself a Pre-Raphaelite poet. In a letter to a friend she explains why she did not regret turning down an invitation to travel to Naples that same summer: "Even Naples in imagination cannot efface the quiet fertile comeliness of Penkill in reality: and when, beyond the immediate greenness, a gorgeous sunset glorifies the sea distance, one scarcely need desire aught more exquisite in this world."

The truth was that she too had fallen under the spell of William Bell Scott. It was to no avail, but Christina was able to be generous and described her rival as "the prettiest handsome woman I ever met."

Her bedroom was high in the tower and so windy that Alice Boyd decorated it with a mural of blown leaves. Christina Rossetti spent much of her time at the window, elbows on the sill, looking out over the garden and beyond to the sea. Perhaps it was the view that inspired the poem she wrote there in 1866:

Oh what comes over the sea,
Shoals and quicksands past;
And what comes home to me,
Sailing slow, sailing fast?

A wind comes over the sea
With a moan in its blast;
But nothing comes home to me,
Sailing slow, sailing fast.

.

Still more souvenirs of the Pre-Raphaelites are found in the Banqueting Hall, which Scott created as a place to hang his own paintings as well as those of his friends. He spent the last years of his life there beside the fireplace he had designed. Though he was ill—he was nursed by Alice Boyd and visited by William Morris, who called him "the dear old hermit"—he was still able to write an autobiography that shocked the Victorian world.

The story of Penkill skips ahead three generations when Eckstrand tells of the seventeenth laird, an elderly woman who lived alone, her only contact with the outside world an unscrupulous grocer. "He would come with her groceries and go away with precious paintings and manuscripts," he says. "The family motto was 'I trust,' and she lived up to it all too well. The grocer was called the Milk Laird, but he met an appropri-

continued on page 60



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Penkill Castle
continued from page 58

ate end when he tried to steal a painting by Scott above which was written a warning: "Move not this picture, let it be for love of those in effigy." He lifted a poker to pry it off the wall and immediately fell to the ground, choking. That night he died. The old woman left, and Penkill was for sale. That was where I came in."

Elton Eckstrand, only the second owner in nearly six hundred years, is the castle's eighteenth laird, as the title goes with the land, and he wears the Royal Stuart tartan and has the right to appoint baronets of Penkill. Scholars visit, and Eckstrand has set up a charitable foundation to bring American students to the castle for seminars with professors from the University of Glasgow.

He collects the stories of the castle from locals so that its history will not be lost. An elderly woman who had worked there as a maid many years ago heard of his interest and returned with a request to sit in the Wishing Chair, where once a year, on New Year's Eve, each member of the staff was allowed to sit and make a wish.

Another time, he knocked at the door of the former gardener and was greeted with the words, "Come in. I've been expecting you." Weeks later the old man bicycled to the castle with a parcel wrapped in brown paper. It was a sundial that had originally been in Dante Gabriel Rossetti's garden in London. Christina had given it to Alice Boyd because she and her brother so loved Penkill.

The gardener had saved the sundial from the Milk Laird by taking it away in the middle of the night, rescuing whatever he could from the marauder. He handed it to Elton Eckstrand and said: "The best thing that ever happened to Penkill was its purchase by an American. You can close the gates. Everything you want is here."□

Elton Eckstrand welcomes visitors by appointment. Contact him at Penkill Castle, Girvan, Ayrshire KA 26 9TQ, Scotland; 44-46-587-261.


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Art Déco Elan in Paris

A Pied-à-terre Pays Homage to a 1930s Aesthetic

INTERIOR DESIGN BY SERGE ROYAUX TEXT BY ANTHONY ROBERTS
PHOTOGRAPHY BY MARINA FAUST



Interior designer Serge Royaux (opposite above) has created a 1930s milieu for the Paris apartment of a client who collects modern paintings as well as Art Déco furniture and art objects. OPPOSITE: The first-floor entrance hall displays a painting by Zao Wou-Ki, at left. Black-lacquered chairs by Dominique flank a silver-leafed André Groult console, above which is mounted a 1925 pastel by Lucien Levy-Dhurmer. Throughout the residence, Royaux removed walls and a chimneypiece and replaced Louis XVI furnishings with those from the Art Déco period. ABOVE: In the living room—and dining room beyond—*faux*-parchment walls are a neutral backdrop for such pieces as a 1925 palisander commode designed by Renouvin and a lamp by Adrien-Pierre Dalpayrat, at right. The circa 1960 painting is by Jean-Paul Riopelle.

EVER SINCE NAPOLEON made sense of Paris in the early 1800s, the first arrondissement has been at its center—administratively, geographically and emotionally. This part of town largely depends on, and is famous for, the activities of the great Right Bank hotels and government ministries; to foreign visitors it is that quintessentially Parisian rectangle from which the rue de la Paix and the avenue des Champs-Elysées depart. Not surprisingly, in the French version of Monopoly those two thoroughfares are the most desirable plots a player can own.

In 1987 a successful Paris businessman became the owner of a first-floor apartment on a quiet street there. The location exactly fit his requirements for a private project he had been toying with for some years: a pied-à-terre that would double as a place to house his growing collection of Art Déco furniture and objets d'art, along with space to hang the postwar paintings that constituted his other passion.

There were two major drawbacks to the apart-



Also in the living room, a table by Emile-Jacques Ruhlmann, in foreground, is a counterpoint to the sofa and club chairs by Jules Leleu. Both Art Déco craftsmen are favorites of the designer and residents. A circa 1955 painting by the COBRA artist Jean-Michel Atlan hangs over the mantel. In the adjacent dining room, the palisander sideboard by Jean Pascaud has parchment-covered doors.



ment as he found it. First, it was virtually sunless, with a back courtyard that admitted little light; and second, though situated in a nineteenth-century building, it was decorated and furnished throughout in the style of Louis XVI. How could this unnatural space be converted into a suitable complement to Art Déco treasures?

The client's response was to call in the architect and designer Serge Royaux, who is one of France's leading experts on 1930s design. Among his more important public projects over the last twenty-five years have been the private apartments at the Grand Trianon, the French Embassy in Washington, D.C., some of the rooms at the Palace of Versailles and the Château de Chambord, and the galleries for the Robert Lehman Collection at the Metropolitan Museum of Art. He has decorated such private residences as David Ogilvy's Château de Touffou and André Bettencourt's private town house in Paris. Best of all, from the client's point of view, were the accounts and pictures he saw of Royaux's own Paris pied-à-terre, which demonstrated that the designer shared his taste for Leleu and Ruhlmann furniture and knew how to set it off to best advantage against simple, muted fabrics, subtly shaded wall surfaces and contrasting natural materials such as granite, marble and wood.

The two men immediately understood each other. "M. Royaux is a scholar in his field, as well as a highly original designer," says the client. "He saw what I had, collated it all and had the courage to take the original apartment completely to pieces. Everything was stripped out, including one of the two chimneypieces and all the partitions. The entire plan was altered, not only to suit my collection but to provide me and my wife—as well as any of my four grown sons or their families who may want to come by for the night—with a really comfortable place to stay."

For his own part, Royaux was happy to embark on a project with a client who was also an active and enthusiastic collector. "He was completely clear about what he wanted," says the designer. "What he needed was the technical expertise to balance everything, something I have managed to learn over the years. His wife, who works in fashion, was in full agreement with what he was trying to accomplish. They had just sold an eighteenth-century town house, along with the furniture and fittings that went with it, and they were looking for a sea



Mirrored walls and a gridded ceiling backlit under frosted glass establish a theatrical mood in the dining room, where the table and chairs are also by Leleu. "The owners work during the day and wanted to create an atmosphere they could enjoy in the evening by candles," says Royaux. The alabaster fixtures by Perzel and the Martung painting is at right. Josef Bernard's bronze figures date from the 1920s.





When Royaux redesigned the residence, he unified the entrance and the staircase leading to the second floor with the rest of the space. The 19th-century staircase, with brass-accented balusters, is original to the apartment. Dominating the upstairs entrance are carved mahogany panels from the 1931 Exposition Coloniale in Paris. A lamp by Jean Besnard is on the Dominique secretaire; the hanging mirror over it is framed in zebrawood.

change. In short, I was to bring a 1930s ambiance to a nineteenth-century building, beginning with the four walls, the floor and ceiling—what you call starting from scratch."

Royaux began by integrating the first-floor entrance with the rest of the apartment. "In the standard nineteenth-century building," he explains, "there would have been a glass-fronted door to a cold hallway, with a staircase leading to the landing—and up there, at last, the front door. We recovered all of that space by making it an integral feature of the apartment."

Once through the massive—and now opaque—first [illegible] immediately in the midst of the art collection. It begins in a carpeted hall where [illegible] by Zao Wou-Ki is hung, and a comm[illegible] Art Déco designer André Groult is flanked [illegible] chairs by Dominique.

From the hall, the [illegible] staircase—one of the few features of the former layout retained by Royaux—curves gracefully to the second-floor landing, which is now no longer a landing but what he describes as an entrance. It is there that the light from the outside makes its first appearance, primarily from the windows facing the inner courtyard. The apartment gets the maximum possible outside light from that direction, since the glass wraps around three sides of the courtyard.

Walls of *faux*-parchment in the living room are darker and richer than elsewhere, their tones skillfully adjusted to the Leleu leather armchairs and sofa and the table by Emile-Jacques Ruhlmann. There, for the first time, Royaux seems to have acknowledged the slight confinement of the space by using mirrors above and around the chimneypiece, over which hangs a 1955 canvas by the painter Jean-Michel Atlan. The ceiling—white and flooded with indirect light—gives the room a sunny feeling.



Muted stripes and warm colors contribute to the restful feeling in the master bedroom, whose walls are veiled in the same moiré used for the bedcoverings and chair upholstery. A gouache of a panther by Paul Jouve, a painter and illustrator, is mounted over a palisander chest that displays a bronze panther by Bugatti. The gouache, the ceramic lamp by Auguste Delaherche and the furniture—all designed by Leleu—date from 1930.

In the dining room, the atmosphere has been adjusted by lowering the ceiling with painted wooden slats added a foot and a half from the plaster. The room's intimate feeling is accentuated by a 1920s nude sculpture by Josef Bernard in one corner, while the danger of claustrophobia, a very real one in a room right in the middle of an apartment with only indirect access to a window, is dissipated by mirrored walls face-to-face on either side of the table.

A door leads from the living room to the master bedroom, which also overlooks the street. "There we set out to make a really functional bedroom," says Royaux, "a proper bedroom for sleeping and reading in. Hence the pale yellow fabric of the wall- and bedcoverings and matching draperies. The chairs and table are by Leleu, and the panther gouache is by the painter and illustrator Paul Jouve. It's all still in keeping with the rest of the apartment."

Royaux completed the project within a year. "My end of it was a completely full-time job," the client recalls. "The biggest problem, and what I enjoyed most, was finding the pieces that were missing, and once we got into the details I found there were plenty of gaps in my collection. Serge Royaux told me more or less the size and quality of the objects we needed, and I went out alone to look for them. It was like completing an intricate jigsaw puzzle."

Now, after the last workers have departed, how is the apartment weathering everyday life in Paris? "I'm still just as fascinated with it as I was at the beginning," says the client. "Above all, I make it a rule never to work there. I come to relax, to read, to listen to Mahler and to look at the things around me, now so skillfully displayed. What Serge Royaux understood from the beginning, I think, was that the austerity and sobriety of the décor and the furniture would be balanced exactly by my more flamboyant taste in modern art. That was a real insight."□

A Manhattan Reformation

Art and Architecture Enhance a Smart Design for New York Collectors



INTERIOR DESIGN BY MELVIN DWORK, ASID
TEXT BY BROOKS PETERS
PHOTOGRAPHY BY PETER VITALE

When Melvin Dwork redesigned an apartment on Manhattan's Upper East Side for longtime clients, he "gutted the entire space, then created new architectural elements and gave the background an updated Biedermeier character," he says. ABOVE: In the entrance hall, a Portuguese writing table stands on a 19th-century Khotan carpet. A Tudor-style turned chair is one of a pair. An Alfonso Ossorio work hangs at left, and in the bookcase are two figures by Niki de Saint Phalle.

LEFT: Elsewhere in the entrance hall—which incorporates a small library—are ceramics by Picasso. Deborah Butterfield horse sculpture.

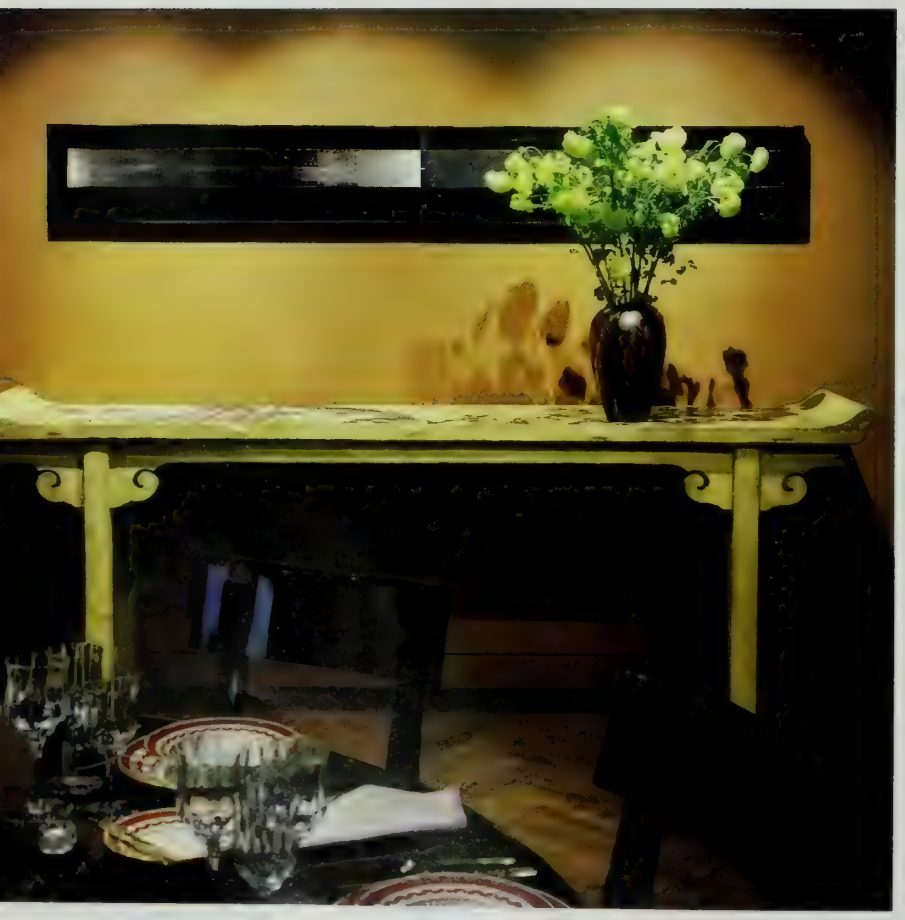


The living room was meant to be comfortable and a suitable setting for the art, says Dwork. A Jean-Baptiste-Fortuné de Fournier watercolor hangs over the mantel; flanking it are Mary Fish's *The Black Madonna at Chartres* #5 and #6. At right, a bronze by Chaim Gross. Ottoman and sofa fabric, Brunschwig & Fils. Stark Chinese carpet. Karl Springer lamps.

"ALL ART IS QUITE useless," quipped Oscar Wilde. But the quick-witted playwright might have thought otherwise if he'd had the chance to see how cleverly designer Melvin Dwork has employed a couple's unusual art collection to create an aesthetically charged, theatrical setting on Manhattan's Upper East Side.

"They gave me free rein," Dwork says, referring to longtime clients who have been collecting abstract and Surrealist art for the past twenty years. Moving to the city from Long Island, the couple desired a completely new and more sophisticated urban environment to highlight their collection of works by Picasso, Calder, Nevelson and de Chirico and to provide ample space for entertaining friends and family. "More than anything, we wanted the place to be comfortable," the wife says. "We wanted something not too fussy: a little less contemporary, a bit more traditional, than places we'd lived in before."

"We started from scratch," Dwork says, without exaggeration. Long before fabrics were selected, furnishings picked out and contractors engaged, Dwork was on the scene, helping his clients actually *choose* the apartment. "I must have gone to see half a dozen places all over the East Side," he says. Once the location was selected—a spacious duplex in an elegant apartment house on Fifth Avenue with sweeping views of Central Park and



ABOVE: A Qing Dyn[illegible] table from A Smith Antiques is juxta[illegible]h an untitled 1989 oil by Aharon Glus[illegible] on one wall of the dining room, which the re[illegible]se for "informal but sophisticated ente[illegible]ning." The black-lacquered dining table, which Dwork designed, has a recessed top of b[illegible]k glass



RIGHT: "The wife collects art eclectically," says Dwork. De Chirico's *Piazza d'Italia*, 1954, hangs over a sideboard that displays three small bronzes, also by the artist: *La Musa dell'Architettura*, *La Musa della Musica* and *La Musa dell'Archeologia*. Edo-period "hundred poem" screen. Manuel Canovas cushion fabric.



the Metropolitan Museum of Art—Dwork recommended that the couple hire an architect to completely "gut the space" and reconfigure the floor plan, since much of it, he explains, "was unworkable and in pretty bad shape." But because the clients had successfully collaborated with Dwork twice before—first on their residence on Long Island's North Shore and later on a summer place in the Hamptons (see *Architectural Digest*, November 1977 and March 1986)—they felt confident about abiding by the designer's suggestions.

In this case, Dwork applied his talent for creating warm, open, light-filled spaces that exude an eclectic charm. With architect Donald Sherefkin, the designer removed several of the original dividing walls, opening up the main hall and living area, put in all new lighting and air-conditioning, redid the floors with dark herringbone oak panels, resurfaced and repainted the walls, installed antique marble fireplaces and provided ubiquitous closet space (to house a plethora of audio equipment and glassware for entertaining). He transformed the entrance hall into a dual-purpose space containing a library with Biedermeier-style cabinetry of satinwood and ebony. Dwork also designed a completely new staircase and ebonized-wood railing leading upstairs in a playful zigzag pattern. The project, which took about eighteen months to complete, "was a major alteration," Dwork observes. "Everything was made to order. But architecture is the background for good decoration."

Once the new layout was in place, Dwork set out to create a contemporary ambiance that remained faithful to the inherently traditional setting. He and the wife traveled together to England on a shopping tour, and in London they found an early-nineteenth-century Russian cabinet, a French fauteuil with needlepoint upholstery and a Portuguese writing table. Except for those pieces, however, they relied primarily on New York sources for antiques and fabrics. Dwork placed the writing table at one end of the library with a seventeenth-century-style French armchair and a nineteenth-century tub chair at the other.

The dining room, too, has an air of intrigue. Against one wall Dwork placed a tall, bone-white Qing Dynasty altar table—a dramatic foil to the Surrealist painting *Piazza d'Italia* by Giorgio de Chirico that hangs on the opposite wall. Around the black-lacquered table, which he designed himself and situated, as is his style, off-center, Dwork placed chairs with cushions in animal-skin prints that are dyed in vivid hues of blue, purple and gold. "We needed some color that wasn't too bright," he says. "I don't like to take away from what eventually is going to be served on the table."

If Dwork was given any particular charge by his clients, it was to highlight the couple's art collection with-

continued on page 150



LEFT: "We tore out the old staircase, then designed a new one with a bronze railing and built a light-cove for artwork," says Dwork. Enlivening the hall is *Tyres* by Lisa Milroy.



RIGHT: A sitting area lends versatility to the master suite, which is also used as an office. The 19th-century inlaid-wood-framed mirror from Objets Plus is mounted between four Werner Drewes watercolors. The brass fire surround and grate and the black-lacquered tea box used as a table, at left, are English. Upholstery fabric, Manuel Canovas. Stark carpet.



Donald Judd's Swiss Retreat

The Artist Transforms a Provincial Inn on the Shores of Lake Lucerne

TEXT BY NICHOLAS FOX WEBER PHOTOGRAPHY BY GIANCARLO GARDIN

ABOVE: Artist Donald Judd has imbued Eichholteren, a former inn in Switzerland, with a spare, concise aesthetic that coexists harmoniously with its pastoral setting. "The architecture is to fit the art, and the art the architecture," he says. "It is all meant to stay."



IT TAKES A LOT of imagination to transform an old hotel on the outskirts of a Swiss village into a private residence. For an American who does not speak German—let alone the version spoken in the region—to refurbish such a building also requires considerable courage, especially since the 1940s structure had fallen into disrepair. But a high degree of originality and fearlessness are precisely what one would expect from someone whose other residences include the broken-down buildings of an old military

INSET: A round window in the attic overlooks the boathouse, which faces a tranquil inlet of Lake Lucerne. OPPOSITE: On the redesigned second floor, pale wood used for both floors and ceilings creates a mirror effect, offset by the unadorned wall planes that divide the rooms. Zurich-based architect Adrian Jolles has worked closely with Judd in refurbishing the structure, which was built in the 1940s. Though many of the interior spaces have been rearranged, the framework remains intact. BELOW: The artist on a daybed of his own design in the downstairs studio. The simplicity of the building's traditional chalet architecture offers a fitting context for Judd's contemporary furniture designs, as well as for his wall reliefs, several of which are displayed there.

compound in a distant reach of Texas and a former warehouse in lower Manhattan, as well as from an artist who has invented and developed sculptural works of unprecedented spareness and quietude. Donald Judd has the requisite qualities.

From his elegant, lean "boxes" and wall reliefs to the remarkable evolutions of his residences, Judd has been proving himself a master of subtle surprises for over three decades. A meticulous craftsman bent on furthering his search for sculptural form





ABOVE: Varnished oak lines a sitting area in what was formerly the reception room. OPPOSITE ABOVE: Two anodized-aluminum-and-Plexiglas sculptures by Judd hang in the upstairs studio. The chairs, bookcase and metal desk are also by the artist.

and refining his furniture designs, he is also someone of great intellectual reach—passionate in his pursuit of knowledge and personal tranquillity. His latest dwelling, on Lake Lucerne, is consistent with both the calm of his work and its unfolding of the unexpected. The building (*house* is not quite apt) opens to the broader part of the lake known for its chic and crowded resorts, but the views of the opposite shore offer mainly jagged Alpine peaks and steep pastureland. There is a lakeside village several miles away, but it is out of sight. The landscape abounds in variation and hidden regions; the structure itself offers even more gentle wonders.

By Judd's own description, the inn that he discovered in 1986 resembles "a Swiss farmhouse gone wrong." Top-heavy and generally awkward, it looks more like the hotel and restaurant it originally was than a refuge from worldly noise. But even if a telephone booth and old-style "W.C." signs are still in place, so are a series of simple, meditative rooms. In lieu of traditional chalet furnishings stand austere wood chairs and tables designed by the artist—unadorned, functional and explicitly contemporary. And on the walls where there might once have been cuckoo clocks or folksy renderings of the local landscape, Judd's impeccable reliefs provide the sole decoration.

If Swiss country style and American-born Minimalism seem to belong to disparate worlds, there is a serenity that aligns them. The setting of Eichholteren—Judd has continued to use the inn's original name—is a quiet bit of paradise. There is the lull of rural sounds: lake water lapping on the shore, cows lowing and their bells clinking. The only intrusion is the occasional puttering of a motorboat. Breezes blow off the lake, mingling with the pure air from the pastures and larch forests of the dramatic Rigi range. The surroundings reflect the same qualities manifest in Judd's art and furniture: the fond-

BELOW LEFT: A galvanized-iron armchair by Judd stands in the downstairs studio. BELOW RIGHT: Posters illustrating an exhibit of the artist's hang beside a porcelain oven in the dining area. Spanish pottery that Judd found in a nearby town is set on the table.







The downstairs studio occupies an ample space with views of Lake Lucerne. The pine worktable and bench, of Judd's design, were crafted by a local carpenter. Judd travels often to Switzerland, where much of his sculpture and furniture is fabricated.

ness for simplicity and eloquent form.

The lakeside garden contributes to the pervading calm. There, in the shade of four broad-leafed chestnut trees, is a table of Judd's own design. The wood, from the nearby village of Greppen, is oak. Its blocky legs and hand-planed plank top are both functional and elegant. A single bench along one side of the table reveals the artist's typically personal approach to things: "The idea is to have a bench on one side and bring chairs to the other [illegible] an old Scandinavian [illegible] explains, adding, "I [illegible] benches. I wanted it to [illegible]

cal and to provide more flexibility."

The rough stone posts and wood crossbeams of the grape arbors near the table suggest the feel of a Japanese garden. Though they resemble Judd's own pieces, they have been there for about twenty years. The arbors, in a style indigenous to northern Italy, appealed to him from the start. "When I first saw the place, I had been working at a factory nearby where they were executing some of my sculpture. I heard that there was an old hotel going up for auction. It belonged to a family of thirty Zim[illegible]manns. It was all very trashy—[illegible] were broken-down kids' toys

and things like that in the garden—but all I had to do was clean it up." He was delighted to leave details like the arbors, however. He has since added furniture, rearranged interior spaces and put up the occasional wall, but he has also left much unchanged.

For the actual restoration Judd was ably assisted by Adrian Jolles, a young Zurich-based architect. "While I did the general design work, Adrian was responsible for organizing it all, dealing with the contractors, watching the workmen and getting it done," notes Judd, who was so pleased with the collaboration that he has asked Jolles to work on his place



In lieu of chalet furnishings stand austere chairs and tables by the artist.

in Texas as well. The purpose in both locations, Judd says, is "to have a certain amount of art in suitable circumstances and to try to make something I consider more serious and more permanent in regard to that art."

At Eichholteren, the downstairs rooms are, at least in their current arrangement, a fascinating blend of aesthetics. For one thing, they suggest the sheer fun of living in a hotel. There is, for instance, a large professional kitchen loaded with oversize stainless-steel pots and colanders and ladles, and a commercial dishwasher, as well as the artist's own array of French walnut oils, English jams and supplies from New York. Where country pottery—bought in a town across the lake but made in Barcelona—mingles with Heinz catsup, anything seems possible.

And in the dining room, where a shining aluminum-and-black-Plexiglas relief hangs on a textured plaster wall, there is no doubt that anything *is* possible. It is the sort of object usually seen alongside other modern creations in a track-lighted gallery space; at Eichholteren, its nearest neighbor is an old wooden door with gold-stenciled lettering that reads *Ausgang*. A simple trestle table, which holds some of the Spanish pottery along with local wildflowers, furthers that diversity. So do the side chairs, which Judd had made by a local carpenter, to whom he gave characteristically relaxed directions. "I just let the man do whatever he wanted," he says.

The part of the house that is the most purely Judd is the second floor, where the ceiling and floors are paneled in the same blond wood. "The idea was to create an uninterrupted and equal parallel surface for the floor and the ceiling, to create the effect of a mirrored plane," Jolles explains. To assure that result, there are no visible electrical or light fixtures,

continued on page 150





"The apartment originally was very traditional-looking, with English moldings and mantels," says interior designer Renny Saltzman (left). "I knew that I was going to be working with a collection of large-scale paintings as well as sculpture, so I wanted to simplify the spaces without losing all of their intrinsic character. I didn't want to just create a stark, contemporary residence." INSET: The living room.

BEFORE AND AFTER:

Art for Art's Sake

Creating a Complementary Background for an Important Contemporary Collection on Park Avenue

INTERIOR DESIGN BY RENNY B. SALTZMAN TEXT BY JEFFREY SIMPSON
PHOTOGRAPHY BY BILLY CUNNINGHAM

IN A NEW YORK apartment designed by Renny Saltzman, art is the commanding presence: Major works by Picasso, Lichtenstein, Noguchi, Dubuffet, Stella, Johns and Dine light up every room like famous beauties at an evening party. They provide color and life against beige walls; they float over the warm hues of Oriental rugs and are reflected in the deep polish of Ming Dynasty furniture and period English mahogany. The story here is about the evolution of a major collection and of a resident's professional relationship with Renny Saltzman.

"I have worked for the client since I first designed this very same Park Avenue apartment eighteen years ago," says Saltzman. "At the time there were very few [illegible] We put together [illegible] quered furniture and [illegible] brass and chrome—a rea[illegible] Then he began to collect in a [illegible] way, and a few years ago he decid[illegible] to change the look of the apartment to accommodate the art."

The resident confirms that although he began buying contemporary prints while he was still in college, his collection has achieved its major stature in the last decade and a half. And because the art is one of his great interests in life, he wanted the new look of his apartment to be "museumlike."

"I agreed that the paintings and sculpture were to be all-important," says Saltzman, "but I said, 'You're also going to live in this apartment and be entertaining here, and the museum look will be just too austere.' "

When the client told him that he wanted to give dinner parties, Saltzman set to work to create warm rooms in which people could be comfortable



[illegible]: Displayed over the living room's man[illegible] Johns's *0 through 9*, 1961. It is flanked [illegible] Pollock's *Wounded Animal*, 1943, [illegible] *Woman*, 1951, by Willem de Koo[illegible] On the pedestal in the corner is a [illegible] ul[illegible]ture. At far right is *Femme aux* [illegible] *nisé* [illegible] 1955, by Picasso. Antique [illegible] rpet. [illegible] affeta drapery fabric is by [illegible] ndré. [illegible] chwig & Fils upholstery.


DUBUFFET



Before

"My client is a very active businessman who travels quite a bit," says Saltzman. "The library can be either a private place for him to unwind or a room to entertain guests." ABOVE: "There used to be a heavy dark mantelpiece that had been the focal point of the room. The area needed to be lightened up."

RIGHT: In the library, a Picasso sculpture rests on the mantel beneath the artist's 1970 oil *Tête*. Grouped near the small corner table that exhibits a Joseph Cornell box are framed Picasso drawings and, at far right, a Mark Rothko oil titled *Poised Elements*, which dates from 1944. The carpet's design was adapted from an antique Persian rug fragment.

with one another and with the art. "I knew I didn't want to use any strongly identifiable styles of furniture such as Art Déco or Wiener Werkstätte," says the designer. "I thought some good antiques and a lot of upholstered furniture would make an updated minimalist look."

First Saltzman found rugs to show the resident, who says, "We worked together very closely. It was my taste and Renny's creativity that made this apartment." For the living room, they chose an antique Herati carpet with a geometric flower pattern in soft red, rose and salmon with blue, green, ivory and gold running through it. For the dining room, the client and Saltzman picked a 115-year-old Bakhtiari that is woven in bold tones of red, ivory and black, in which each medallion has a different image of a bird, a tree or a bunch of flowers. "The rug is antique," says Saltzman. "It's a folk art in which





"The whole point of the design was to create a warm background for the extraordinary art collection but not make something cold and museumlike," says Saltzman. "My starting point was the carpets. They came first, and then I put in the antique furniture that would complement the artwork." LEFT: The dining room.

RIGHT: "My client wants people to feel at ease, so the dining room was softened. He didn't want anything that felt remotely reminiscent of a boardroom." Adding drama are Jim Dine's *Bethlehem*, 1979, left, and two Roy Lichtensteins, *OHH*, 1975, and *Head with Braid and Feathers*, 1979. Bakhtiari carpet.

flora and fauna they knew about."

Saltzman then bought the simplest form of antique furniture he could find: seventeenth-century Ming Dynasty chairs and low tables that he found in England, France and San Francisco. For the dining room, he took two antique pedestals and designed a grand Regency-style table that can seat eighteen people when it is opened up.

"An essential element of comfort was to have the best quality of technology," says Saltzman. Recessed lighting was installed; there is a computerized audio-video system with the speakers hidden as subtly as possible throughout the rooms, and window blinds are operated by remote control. To accommodate the walls for large paintings, dadoes, chair rails and moldings were removed; and to complement the simpler style, traditional fireplaces in the living room and library were taken out and replaced with spare frames of marble and dark polished wood.

"With all this paring down and subtle technology, the apartment needed character and architectural interest," recalls Saltzman, "so we put mahogany door frames in the hallway, we changed one of the baths to a powder room paneled in cinnamon-colored marble, and we paneled another bath in polished mahogany—for glamour. In the master bedroom, we created a Palladian arched doorway leading to the solarium.

"Then, the day the furniture was delivered, the paintings and sculpture were brought out of storage, and I got to see the full range of the collection," says Saltzman. "I was stunned. I had no idea of the number of pieces my client had amassed. I knew of a Noguchi sculpture, a Dubuffet oil, a Stella and a Jasper Johns, but I had no idea he had two Lichtensteins, sixteen Picasso drawings done from the time the artist was fourteen until he was eighty years old, a Pollock, a de Kooning and much more."

The client says, "I wanted the art to be as much a presence in the apartment as it is in my life." He finds the 1895 Picasso drawing, done when the artist was fourteen, particularly interesting in conjunction with the other Picassos he owns. "According to some, the Jasper Johns painting in my living room, *0 through 9*, is my most important piece, but I also especially like the Dubuffet, *Le Nez au Vent*, which hangs in the dining room, and the two Lichtenstein paintings there, *OHH* and *Head with Braid and Feathers*."

Surrounded by such vital company on canvas and in stone and metal, he put the apartment to the test as a place for entertaining. His parties were a success. He says that's because "most people who come here love art, and the art continues to be a presence throughout the evening." To what degree is the apartment responsible? Penny Saltzman says, "The style of the apartment must reflect the passions." And that is what he does. □


OHA



Before

"With all this paring down, the apartm

LEFT: "When I originally did the master bath eighteen years ago," says Saltzman, "I put in lots of marble and mirrors to make it a sleek and contemporary space. It was very 1970s. For the remodel, I decided to keep the marble as well as the basic configuration of the area."

BELOW: "I wanted to soften the whole look of the master bath and at the same time make it a bit more masculine, give more of a dressing room feel to it. I did that by using classic mahogany paneling to contrast with the cool marble." P. E. Guerin hardware and faucets.

ded character and architectural interest."

RIGHT: "The master bedroom had always had good light flooding into it, so my idea was to take much more advantage of that," says Saltzman. "I decided to make the space far more open, too. We ripped out built-in wardrobes and turned a terrace into a solarium."

BELOW: "The glass on the doors to the solarium is beveled," notes Saltzman, "so when light streams in, it casts a jeweled reflection everywhere." Over the bed is Dubuffet's *Rue de l'Entourloupe*, 1963. At right is Dubuffet's *Bédouin aux Chèvres*, 1948. Rosecore carpet.





ABOVE: Kyushu, the southernmost of Japan's main islands, is the site of the Yaskawa residence, a fine example of Shoin-style architecture, which takes its form from the study in a Zen temple. Built in about 1903 for Keiichiro Yaskawa, who descended from a line of samurai, the house was transported in 1910 to the city of Kitakyushu.



ABOVE: Shoji screens and sliding panels known as fusuma contribute to the house's contemplative air, while tatami mats cover the floors. In the formal room beyond, a Chinese calligraphy scroll hangs in the tokonoma, an alcove found in traditional Japanese residences. The lamps are typical of those fashionable in the early 1900s.

OPPOSITE: Elsewhere on the estate is an Art Nouveau house built in 1911 for Kenjiro Matsumoto, a son of Keiichiro Yaskawa. Designed by Kingo Tatsuno, it captures the essence of the Meiji period (1868–1912), when wealthy families had Western-style houses. It is the only remaining dwelling of its kind in Japan.

THE TIME HAD COME to move from his property in Wakamatsu, but Keiichiro Yaskawa couldn't part with his house. The elegant Japanese-style structure had been designed to suit his personal taste and pleasures, and although it was only seven years old at the time, Yaskawa suspected it was irreplaceable. It wasn't just that the house could hold a performance of No, the medieval form of Japanese theater, or that it possessed an exquisite room for the tea ceremony. The sprawling dwelling, with twenty-odd rooms, was built with thick beams of solid pine, and even by 1910 standards, the craftsmanship was superb.

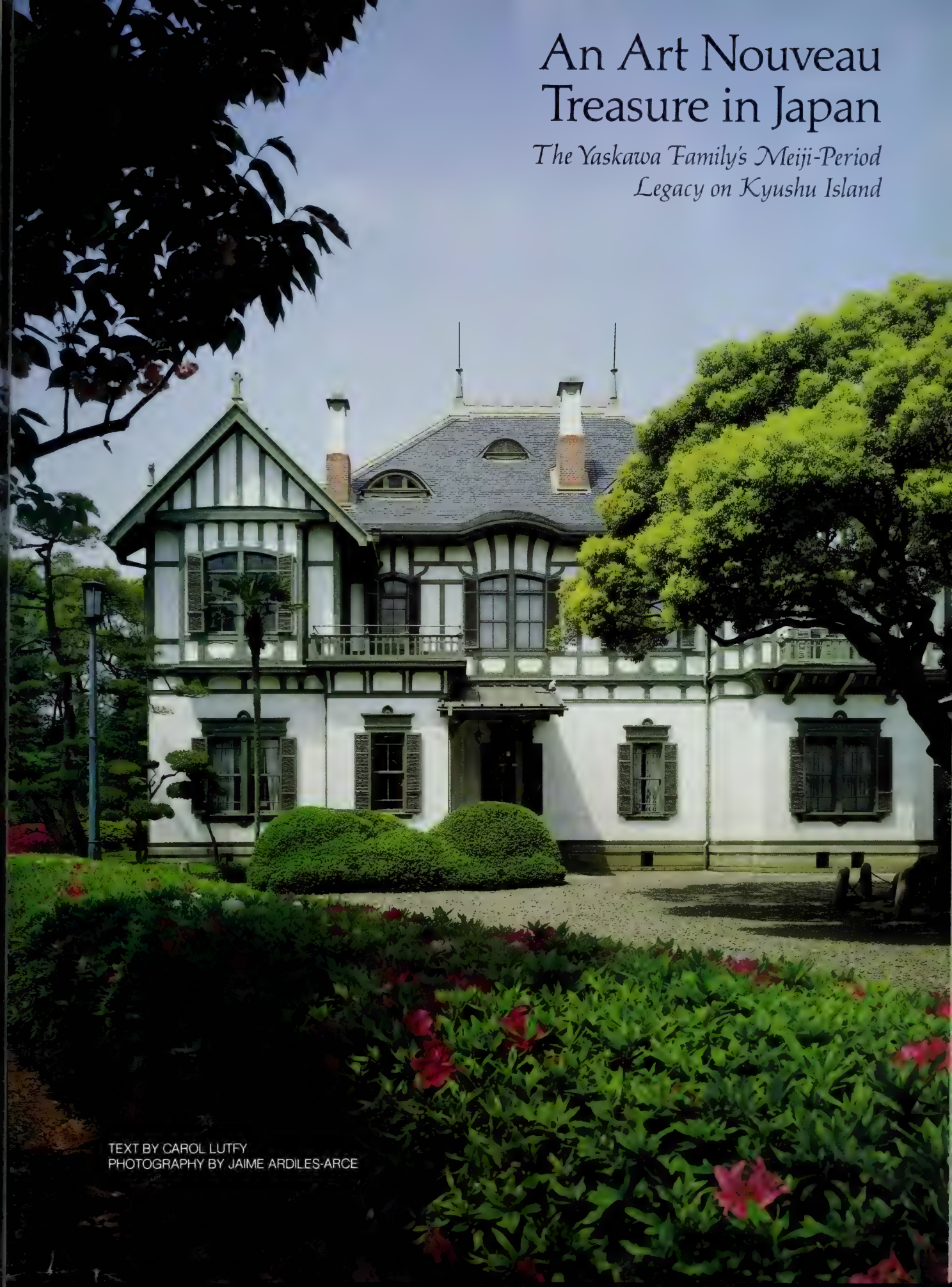
In the end, the house was dismantled, carried over Dokai Bay to the neighboring village of Tobata, and reconstructed piece by piece—from the tips of the clay roof tiles to the stones for the delicately sculpted garden. "It was a truly decadent act," recalls Hiroshi Yaskawa, who still lives on the estate, of his grandfather's decision. But the Yaskawa family name was worthy of it.

In the city now called Kitakyushu on the northern shores of Kyushu, the southernmost of Japan's four main islands, the Yaskawa family is nearly as old as history. Longtime samurai, or elite warriors for the area's preeminent Kuroda clan, they went on to become industrial power brokers, establishing Yaskawa Electric Manufacturing Company, one of the nation's largest robotics firms. They also founded what is now the Kyushu Institute of Technology and were attentive patrons of the arts. Indeed, Keiichiro Yaskawa's son Kenjiro Matsumoto inherited his love for fine architecture. In 1911 he built his own version of an ideal dwelling on the family estate: an imposing twenty-room Art Nouveau mansion.

The Matsumoto and Yaskawa

An Art Nouveau Treasure in Japan

The Yaskawa Family's Meiji-Period Legacy on Kyushu Island



TEXT BY CAROL LUTFY
PHOTOGRAPHY BY JAIME ARDILES-ARCE



houses represent two of the finest turn-of-the-century residences on Kyushu. In their easy fusion of East and West, they also evoke the mood of the Meiji period (1868–1912), an epoch when Japan opened its borders to foreigners after more than two hundred years of isolation.

It was during the Meiji period that the upper classes, drawn by the exoticism of Western customs, first embraced European-style living in Japan. Those who could maintained both Japanese and Western-style residences—linking them together to form a single elaborate estate. Although the Western-style wing of the Yaskawa house has been lost, the Japanese quarters of the Matsumoto house remain intact. Constructed about a year after the Art Nouveau house was built, the Japanese wing put the Matsumoto mansion at about forty-two rooms—just enough, Hiroshi Yaskawa says, for the family's fifteen children.

Like the Yaskawa house, which technically, materially and aesthetically outclasses its Japanese counterparts, the Matsumoto mansion stands in a category all its own. Designated an "important cultural property," and the only Art Nouveau mansion remaining in the country, it has been

ABOVE: Arched lintels and a granite fire surround enliven the expansive Great Hall. Artist Sanzo Wada created the 1918 tapestry on the staircase landing; Japanese embroidery screen is 19th century. Displayed throughout is Art Nouveau furniture crafted for the house in mulberry wood, a traditional Japanese material. Kenjiro Matsumoto (below), who studied business at the Wharton School in Pennsylvania, helped found the Yaskawa Electric Manufacturing Company after his return to Japan.



COURTESY THE INDUSTRY CLUB OF WEST JAPAN

OPPOSITE: Art Nouveau motifs in varnished oak are highlighted against white walls just inside the entrance. During the American occupation of Japan following World War II, the Yaskawa and Matsumoto residences were taken over by the U.S. military and used as boardinghouses for American officers. Today the Matsumoto house is owned by the Industry Club of West Japan.

called the most beautiful Western-style house in Japan.

The mansion was designed by Kingo Tatsuno, the pioneering Japanese architect acclaimed for his design of the Tokyo Station building and the Bank of Japan's head office, and it may be the only surviving example of his residential work. With Western-style buildings so uncommon at the time, Tatsuno was obliged to organize a special crew to handle the alien project; construction took close to five years. Exactly what about Art Nouveau attracted Matsumoto has been blurred by the passage of time. But the style, which looked to plant and animal forms for inspiration, no doubt appealed to the enduring Japanese fascination with nature.

Situated against a backdrop of azaleas and other flowering shrubs, the Art Nouveau mansion looks surprisingly at peace in its Eastern environment. There is no uncomfortable clash between the building's half-timbered exterior and its intricately landscaped gardens, nor does it overpower its surroundings. Inside, too, flowing curves and decorative moldings neatly offset, rather than dominate, the simplicity of the Japanese aesthetic. Throughout, oak arches gracefully frame paintings and tapestries by Sanzo Wada, while a Western-style hearth surrounded by vivid Japanese-style decoration in a second-floor tatami room offers an unusual but fitting contrast.

As opposed to the marked originality in the European-style house, the Japanese wing of the Matsumoto dwelling is actually an architectural duplicate of the older, more elegant Yaskawa mansion. Originally built in about 1903, the Yaskawa house is representative of the Shoin style,

continued on page 152



Sculpted arches and other curvilinear forms prevail in the ground-floor dining room. Decorative paintings by Sanzo Wada embellish the panels above the doors. The Matsumoto mansion is one of the earliest Japanese structures in which oak served as a building material; previously it had been used primarily as firewood. Parquetry floor is Japanese cypress.



Antiques: European Barometers

Scientific Instruments Graced with Style and Craftsmanship

TEXT BY RICHARD CONNIFF

THE HOUSEHOLD BAROMETER has always been primarily a piece of furniture, an ornament, and it remains a highly appealing one for filling a certain space on a wall. But it is also an instrument for reducing the invisible and the intangible to numbers on a scale. It measures the weight of the atmosphere, and as this weight, or barometric pressure, fluctuates, it allows the interpreter to predict changes in the weather, a phenomenon we now take for granted.

It is difficult for us to conjure up the sense of discovery and superstition that greeted the earliest experiments in the field. The Italian physicist Evangelista Torricelli is generally credited with inventing the barometer in 1643. He was a pupil of Galileo, who had puzzled over an utterly practical problem: The duke of Tuscany had installed a fountain in Florence that failed to work because a suction pump was unable to raise a column of water any higher than thirty-two feet, well short of the level needed.

After Galileo's death, Torricelli continued the search for an explanation, and according to legend, he experimented with a tube longer than thirty-three feet, sealed at one end, which protruded through the roof of his house, and open at the other, which was set in a cistern of water. The idea was that atmospheric pressure on the cistern would sustain a column of water in the tube to the height of thirty-two feet and no higher. It is said that a wooden dummy floated on the water at the top of the tube. This "weather prophet" rose above the roofline in fine weather and dropped into hiding as the barometric pressure fell in advance of foul weather.

Torricelli's neighbors suspected connivance with the devil, a reminder that the epoch, which produced the telescope, the microscope, the pendulum clock, the thermom-



RIGHT: *"Royal" Wheel Barometer*, John Russell of Falkirk, England, circa 1811–17. Mahogany, brass and *verre églomisé*; 47" x 13". Russell, the noted watchmaker to George, Prince of Wales, established a considerable reputation for himself as a maker of "royal" wheel barometers. Made between 1811, when George became regent, and 1817, the year of Russell's death, the barometer is crowned with the feather motif of the Prince of Wales. Thistle, the emblem of Russell's native Scotland, is represented in *verre églomisé* inserts. Apter-Fredericks Ltd., London.

OPPOSITE: *Angle Barometer*, Francis Watkins, England (London), circa 1755. Mahogany and brass; 42" x 26". The angle ...rometer accompanied by a thermometer and a perpetual calendar set into a common frame is associated primarily with ... d the company that survived him. Watkins was one of the leading instrument makers of the last half of the 18th ... he business he founded remained prominent for some 70 years after his death. Partridge Fine Arts Plc., London.


STORMY
Much Rain
RAIN
CHANGEABLE
FAIR
Settled Fair
VERY DRY
Much Sun
Settled Fair
Perpetual Regulation of Time

The earliest barometers still extant date from the 1690s.



eter and other instruments for seeing the real world accurately, was also the heyday of superstition and witch burning. Torricelli subsequently switched from water to mercury, a more practical and private alternative: Because mercury is so much heavier than water, it rises under the same atmospheric pressure to a height of only twenty-eight or thirty *inches*. Theoretical refinements by Pascal and Descartes followed, and the materials and dimensions of the familiar household barometer were established.

In 1688 a London clockmaker, John Smith, published the first how-to pamphlet, *A Compleat Discourse of the Nature, Use, and Right Managing of that Wonderful Instrument, the Baroscope, or Quick-Silver Weather-Glass*. The commercial production of barometers dates from the same period. Perhaps because of England's more variable weather, the industry was concentrated in London, with smaller centers in the Netherlands, France and Germany. Examples of London barometers are predominant in the collector's bible, *English Barometers 1680–1860* by Nicholas Goodison.

The earliest barometers still extant, though in small numbers, date from the 1690s, when such clockmakers as Daniel Quare and Thomas Tompion produced barometers in exquisite cases, or on occasion incorporated them into tall case clocks. Quare made freestanding pillar barometers, with the mercury tube encased in an ivory shaft or in turned walnut, and with silvered-brass register plates at the top, to indicate fluctuations of the mercury between twenty-eight and thirty-one inches.

High-quality barometers are available in greater numbers from the period after 1720. Makers were then producing them mainly on order for learned individuals and for wealthy clients who wished to appear "philosophical." Most were elaborations on Torricelli's simple stick barometer: a straight glass tube set in a small cistern and mounted on wood, often with finely carved ornamentation and an architectural pediment at the top.

In the angle barometer, an early variation on the form, the glass tube reached the same height as in a stick barometer but was sharply angled near the top to stretch out the area in which the mercury moved. While this made it easier to detect small changes in barometric pressure, it had several disadvantages, not least the problem of incorporating an asymmetrical tube into a pleasing piece of furniture. Some makers used an angle barometer on one side and a thermometer on the other to frame a mirror; an example by Edward Scarlett, an early-eighteenth-century optician, recently set the auction price record for barom-

Barometer-Thermometer, C. S. Passement, France, circa 1775. Gilded wood; 61" x 21". Carved floral motifs reflecting the exuberant manner of the early Louis XVI period adorn a barometer-thermometer by Passement, one of the most talented designers of horologic and scientific instruments of the period. Frederick P. Victoria & Son, Inc., New York.

JOHN LEI

Barometer-Thermometer, signed "Haring," France, circa 1825. Mahogany and ormolu; 44" high. Haring—who here employed a columnar form surmounted by Mercury as an impressive setting for a barometer-thermometer—was a native of England who worked in Paris and supplied barometers to the royal courts of Europe. Galerie Camoin, Paris.

eters. A slightly later instrument maker, Francis Watkins, put the angle barometer in the frame of a perpetual calendar, equipped with dials allowing the studious observer of the world to register the day of the month, the zodiacal signs, the times of sunrise and sunset, and other data. But for all their apparent quaintness to us, such barometers provided their owners with genuinely vital information for managing the agricultural world.

Another refinement, the wheel barometer, had better success at making the mercury easy to read, and became increasingly popular after about 1800. It used a glass tube with a J-shaped turn at the bottom to form the cistern. A piece of ivory or glass floated on the surface of the mercury in the cistern. A thread from the float ran up over a pulley and was counterbalanced at the other end. As the pulley moved, its arbor turned the hand on a clocklike dial, which registered the level of the mercury. The result wasn't terribly accurate, and the pulley arbor tended to stick, which is why people still habitually tap a barometer before taking a reading. But the wheel barometer was aesthetically gratifying, which was more to the point.

The popularity of the wheel barometer coincided with the arrival in London of Italian immigrant glassblowers, who contributed largely to the later development of the household barometer there. A visitor to the Leather Lane area in the mid-nineteenth century remarked that "in passing through this district one is struck by the poetical names of the makers," and the barometers of James Gatty, J. M. Ronketti, and Negretti and Zambra are still prized.

Italian immigrants probably brought with them the banjo shape that came to characterize the wheel barometer, with the dial at the bottom, a thermometer on the shaft and a hygrometer, for gauging moisture, at the top. The banjo shape of the wheel barometer was so satisfactory that it persisted even in some of the early aneroid barometers—though the aneroid lacked the elongated tube of mercury that necessitated the banjo shape in the first place.

Barometers came into more general use around 1830, and those made thereafter tend to be of less interest to collectors. Prices fell, and standardized designs and mass production became the rule; individual inventiveness was generally confined to the engraving of the retailer's name on the nameplate. But if the barometer became ordinary, it also increasingly saved lives and crops by its appearance in every fishing village and farmhouse, and by the greater sophistication with which its readings were interpreted. From the realm of the devil, and the "wonderful instrument" of the philosophical gentry, the "Torricellian tube" had passed in little more than two centuries to the humble but essential tool of the weatherman.□



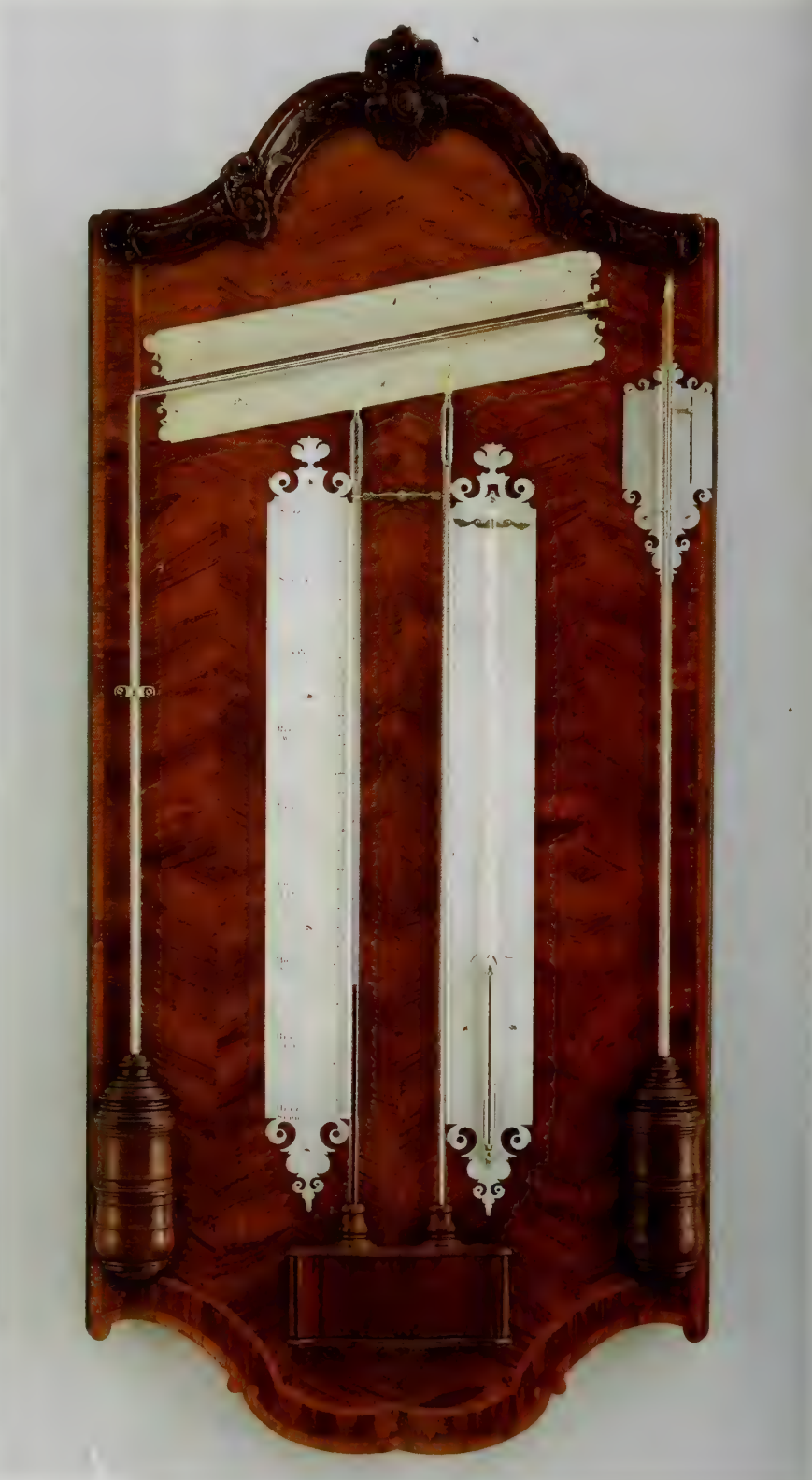
BENEDICTE PETIT



BENEDICTE PETIT

ABOVE: *Barometer*, Germany, circa 1720. Ebonized and gilded wood with *verre églomisé*; 44″ x 7⅖″. The early German taste for chinoiserie is one of the stylistic influences exhibited in a barometer's intricately decorated case. Oriental motifs punctuate the ends of paired scrolls, while cherubic figures representing the seasons are visible amid a dense meander of flowers and birds. J. Kugel, Paris.

BELOW: *Triple Tube Mercury Barometer*, Paulus Wast, the Netherlands (Amsterdam), 1766. Rosewood; 54″ x 26″. Wast, considered to be the most important barometer maker in the Netherlands, combined the accomplishments of Sir Samuel Morland, Christiaan Huygens and Evangelista Torricelli in his triple tube barometer. From left to right are a diagonal barometer, a contratube barometer and a mercury tube barometer. Bert Bolle Barometers, Maartenskijk, the Netherlands.



Francis Watkins put the angle barometer in the frame of a perpetual calendar.



Barometer, John Hallifax, England, circa 1725. Walnut and oak; 54" x 10". Taking inspiration from the clock-making trade of which he was a distinguished practitioner, Hallifax selected a form patterned after the tall case clock for several of his barometers. Here, the architectonic cresting exemplifies the baroque spirit that continued to influence cabinetmaking in the early 18th century. Hotspur Ltd., London.

Brookhurst Redux

Renovating a Georgian Revival Country House by Ogden Codman, Jr.

INTERIOR DESIGN BY KEVIN MCNAMARA
TEXT BY JANE HOLTZ KAY
PHOTOGRAPHY BY BILLY CUNNINGHAM

Situated in the Berkshires in Lenox, Massachusetts, Brookhurst was designed in 1908 by Classical Revival architects Ogden Codman, Jr., and Francis L. V. Hoppin for Gouverneur Newbold Morris, a cousin of Edith Wharton's. ABOVE: The rear façade of the Georgian Revival structure features Doric pediments and pilasters.



ABOVE RIGHT: "The central staircase is the principal asymmetrical element in the otherwise symmetrical plan," says designer Kevin McNamara, who renovated Brookhurst as a country residence for a Manhattan couple. "It demonstrates the house's rich detail, which we wanted to conserve." Gilded-and-patinated-bronze Empire candelabra stand atop a 19th-century English pier table in the center hall.

OPPOSITE: "For the drawing room, I attempted to reproduce a formal parlor typical of the early twentieth century but functional for a contemporary family," McNamara says. A work by Dorothea Sharp hangs in the corner. On the other side of the window is a japanned bureau-secretary. Silvered Egyptian Revival figural candlesticks from Kentshire Galleries are displayed on the original marble mantel. The Cadwell gilt-bronze sconces throughout were restored by P. E. Guerin.





"The house has a tremendous sense of history," says the wife. "We wanted to restore it as it was and was meant to be." In the drawing room, the painted overdoor panel and piano are original to the house. To the left of the doors is Maximilien Luce's circa 1900 *Tournant de la Seine, Près Rolleboise*. At right is *The Knitting Lesson* by Bernard Pothast. Christopher Norman low table.

OGDEN CODMAN, JR., was no sorcerer's apprentice. He didn't want to work magic. "The architect and decorator are often aware that they are regarded by their clients as the possessors of some [illegible] craft like black magic or astrology," Codman wrote in *The Decoration of Houses*, penned with Edith Wharton in 1897. Heaven forbid this "[illegible]ttitude," the authors declare. "fastidious eye" need only glimpse a room to "penetrate the mystery of house-furnishing . . . to notice wherein its charm lies."

The taste-making book's formulas on harmonies and proportions, on the "accessibility of the windows, the arrangement of the furniture, the privacy of the room and"—above all, it seemed to this rebel against Victorian excess—"the absence of the superfluous," would dispense with any occult notions offered by other decorators.

With *The Decoration of Houses*, the Boston patrician set the standard. He also set up the dwellings that demonstrated his design gifts. *Cottage* was the diminutive term for the country estates of the period. But the commodious elegance, the rationality, the details, were on the grand scale for a clientele that lived at equally aristocratic dimensions.

Through the gates of Brookhurst, one of the more opulent classical dwellings he designed as a country retreat at the turn of the century, came the elite of the era to visit the affluent New York family of Gouverneur Newbold Morris, first cousin

"We tried very hard to go with the original architecture," says McNamara.

to Edith Wharton, who had recommended her coauthor as architect. Codman's round forecourt placed before the brick-and-marble mansion in Lenox, Massachusetts, greeted the weekending gentry prepared to unload a preposterously large quantity of luggage and sweep into the symmetrical and spacious quarters outlined in 1908.

Codman was not to be alone in defining Brookhurst's Georgian delights, however. For all the ease and rationality of the language he and Wharton used to articulate their theory, and for all the triumph of Codman's art in its three-dimensional form, the architect had an imperious quality that led to his dismissal. Despite the friendship between Codman and Wharton, their relationship was testy. Building an estate then, as now, could be a tempestuous affair. And an expensive one. Wharton's Morris cousins soon had enough of the free-spending Codman. The extravagant architect was fired in favor of his more everyday and (critics concede) inferior heir, Francis L. V. Hoppin.

Francis L. V. Hoppin, the New York designer who organized and decorated the interior of Brookhurst, though less known, was no slouch. The leading draftsman for Classical Revival masters McKim, Mead & White, Hoppin designed the old po-

"We have guests for the weekend or just for dinner," the wife says. "We entertain in spurts—sometimes we'll spend a whole weekend by ourselves." In the dining room, a painted Adamesque demilune cabinet from Kentshire holds bronze-doré candelabra with Meissen figures. An 18th-century English tole urn stands on the porphyry pedestal. Lacquered chairs surround the Regency table. Silk drapery stripe from Scalamandré; Portuguese needlepoint carpet from Stark.





"The house offers a wonderful sense of space, symmetry and grandeur," McNamara says. "I didn't want to overembellish." ABOVE: A Regency mirror highlights the original paneling in the library. Among the clients' book collection are first editions by Edith Wharton, who cowrote *The Decoration of Houses* with Ogden Codman, Jr. Dhurrie carpet from Stark.

OPPOSITE: "By glazing the loggia—our only major alteration to the architecture—we created a garden room that has become the clients' favorite summer space," says the designer. "It also enabled us to keep the other public rooms more formal." The 18th-century English table is set with Bardith ceramics and Christofle flatware. McGuire rattan furnishings.

lice headquarters in New York along with other Berkshire and Newport cottages. He also had his own certainties. "The architect is the general of all the forces," he told an interviewer in 1903. "His is the supreme command." Given Codman's overall layout, Hoppin proceeded to apply his own art to the interiors.

Hoppin shaped Brookhurst's endless rooms, ornamented their interiors and packed the premises with French furniture by the boatload. The result was a period piece of elegance and amplitude. The vast mansion boasted three floors fitted out to the last detail with [illegible] work, carved ma[illegible] sweeping staircase, pa[illegible] well-appointed baths. T[illegible] ception hall larger than [illegible] guests could venture down the central axis of the drawing room, illuminated by views on four sides, to the terrace before the pedimented and columned rear façade that overlooked the sunken gardens and a pool to a vista of the Berkshire hills.

The grandeur of Brookhurst out[illegible]d the first generation. The fur[illegible]gered. But the means to [illegible] great estates vanished. [illegible]re-Depression purses [illegible]ll for their upkeep. By the time ownership of the house left the hands of the original family, two of the wings had come down to reduce excess space. By the 1980s, the financial burden showed in lack of maintenance—and the roster of those able to live in turn-of-the-century style had dwindled still more.

Not surprisingly, what a New York couple seeking a house in the Berkshires wanted from the refurbishment of the 10,000-square-foot

continued on page 152





Nestled between the field and the lake, the residence rests atop a bluff, playing a supporting role to the surroundings. "The building has a hide-and-seek quality," points out Booth. "Unlike the villas of Palladio, it can never be seen all at once."

of land high on a bluff overlooking Lake Michigan—thirty partly wooded acres carved out of a historic McCormick Blair family farmstead. A sense of honor, to the land and its history, made him feel obliged to put up a house of quality. He interviewed many architects and finally asked two to participate in his unusual little competition: Stanley Tigerman, one of Chicago's most famous contemporary architects; and Laurence Booth, who once worked for Tigerman but has a more middle-of-the-road approach. Booth got the job.

Although there is a Frank Lloyd Wright house in town, and design controls keep its sweet turn-of-the-century downtown s[illegible] Lake Bluff, Illinois, is [illegible] architectural show-offs. Like the village of Oak Bluffs on Martha's Vineyard, Lake Bluff was founded in the nineteenth century as a clean-living Methodist retreat and today, even as a secular town of four thousand people, retains a certain unpretentious Protestant air. So unpretentious, in fact, that even the client's wife was slightly dubious about the idea of building an architect-designed house there. "You can build your house," she joshingly told him, "and I'll decide if I want to live in it."

Given the place and the client, Larry Booth was the right architect. He is low-key by nature, contextual to a fault. This house, he says self-deprecatingly, "doesn't have a grand idea." Instead, it occupies a perfect spot. Near the edge of the bluff overlooking the lake, Booth and his client found the charmed heart of the site: a deep, cool pine grove, some two hundred trees in all, planted in the 1920s as a windbreak parallel to the lake, now with a thick cushion of dried needles covering the ground. From the lake side of the rectangular grove a large notch had been removed—a notch, Booth saw, into which a long, narrow house might be happily tucked. (Fortunately, the soil is hard clay, which meant the excavators could dig almost straight down, permitting the house to go in just a few feet away from the trees and leaving them entirely undisturbed.) The pines also formed a grid, a serendipitous cue that it would have been



"It's an informal composition of fundamental elements—base, wall and roof: The stone is the base, the walls stucco and glass, and the roof slate," explains Booth. "The stone, like a ruin, gives the sense that the house is the result of an evolution."

willful to disregard. And so again, the architect deferred to the trees: He simply continued the grid, aligning the six-foot-wide modules of the residence with the twelve-foot-wide rows of trees. "The architecture," says Booth, "is subservient" to the natural surroundings.

Indeed, to hear Booth tell it, he simply followed the dictates of the site —the nearby farm buildings, the bluff, the pines, the lake below. He had no architecture mission, no housing type in mind? Booth shakes his head, then has a second thought. "I guess I did, a sort of midwestern farmhouse vernacular, as opposed to inventing some new shape. The stone," he concedes, "upscales it a bit."

The stone is a pinkish, rusticated Wisconsin limestone that encloses most of the first floor (and is intended to echo the rust-colored pine needle ground cover), and a blue-gray slate on the roof (intended to echo Lake Michigan). Despite the architect's aw-shucks demurrals, the slate and limestone do more than just "upscale" a simple farmhouse—rather, the 8,000-square-foot house has more in common with the grand suburban houses of the 1920s Midwest, the rambling would-be Lutyens manors of Grosse Pointe and Lake Forest and Kansas City's country club district.

Yet Booth has improved upon those often stolid models. The expression of sheer size is minimized, in part by the concealing scrim of pines, in part by a lively mix of materials that effectively breaks down the scale. In addition to the limestone and the slate, the second floor and a northern service wing are covered in white stucco (alluding to the white masonry buildings of the old McCormick Blair farm), various bits of house (chimneys, a breakfast room) are copper-clad, and the front elevation consists mostly of windows.

All those highly wrought, carefully detailed windows have a purpose. Unlike the swank suburban fortresses of an earlier age, the house Booth designed is essentially one room wide, and therefore gloriously sunny—almost every place inside gets light from two directions, in some cases three. The double-height entrance hall, with sunlight stream-



"In the pine-floored entrance hall, an 'upside-down' stair makes a sculpture from a layering of the steps, accenting the movement of space," Booth says. "The antique Windsor benches are sympathetic to the craftsmanship of the house's details."

ing in front and back from both stories, is a de facto solarium, and the large formal living room to the right as one enters—what the client calls the music room—is a virtual glass box poking into the grove of trees and out toward the lake.

Most new houses face (and fail) the challenge of striking a graceful balance between the contemporary instinct for open space and the traditional urge for highly distinct rooms. Booth's design nicely manages, as he says, to provide "modern flowing space, but with different characters" in different parts of the house. The pine plank floors, the omnipresent sunlight and the house's long central axis—stretching from the music room at one end through the entrance hall to the kitchen and garage—ensure a sense of continuity. The room-by-room character is a matter of detail. It is "a house of vignettes," Booth says, "a series of little incidents stuck together."

Without any architectural "grand idea" to compel one's interest inside, such vignettes and incidents depend on a high level of craft. Pilasters give the entrance hall a whiff of the Neoclassical, while the main stairway running up the back wall becomes modern sculpture, a kind of functional Donald Judd piece. From the music room, with its elaborate grids of windows on three sides, one steps down toward a dense, darker room, into what is unmistakably a library: cherrywood paneling and cabinetry from floor to ceiling and a green-marble fireplace in its own arched niche. Similarly, at the other end of the house is an idealized country kitchen, superbly detailed: blue-granite floors, not-quite-*faux*-rustic cabinetwork stained white and big sensible ceramic door pulls.

Between the center hall and the kitchen, the house goes cruciform: an eighteen-by-eighteen-foot dining room appended to the front looks soothingly onto the pine grove and the fields beyond, and an eighteen-



ABOVE: "In contrast to the residence's other spaces, which extend the experience out from the room, the library is warm and enclosing, centered with a dome," he says. The room features a green-marble fireplace and cherry woodwork and paneling.

BELOW: While Lake Michigan lies to the east of the residence, to the west is a meadow that sets off the striking views of the water.

by-eighteen-foot family room out back features blond burl-ash-veneer cabinetry, blond ash walls and from a single spot, a view of the lake, the fireplace and the television.

Upstairs, Booth's vignettes and incidents become more idiosyncratic. The master suite, sitting over the music room, is a handsome, satisfyingly mannered, barrel-vaulted space (the vaulting is purely decorative, alas) with a south-facing oculus. At the other end of the house are appropriately standard-issue bedrooms for two older children, both grown, as well as the teenage daughter's suite. The daughter's rooms, which occupy

continued on page 151



A London Collection

Kate Ganz's Italianate Victorian in Ladbroke Grove



TEXT BY DAVID SYLVESTER PHOTOGRAPHY BY DERRY MOORE

Set in the l[illegible] neighborhood of London is the residence of art dealer Kate Ganz, which was built in 1853 by Victorian ar[illegible]s Allom. "The place has a very strong character," she says. "It's remarkably coherent for a house consistin[illegible]ks' of curved rooms joining at odd angles. I kept furnishings to a minimum, to let the rooms 'stand free.'" Fl[illegible]nneypiece in the west drawing room are Salvator Rosa's circa 1640 self-portrait, left, and *The Triumph*[illegible], by Il Mastelletta. At far right is *Angel Comforting Christ* by Francesco del Cairo.

"All fireplaces, cornices, moldings and ceiling rosettes are original to the building," says Kate Ganz. "I had the house stripped back to its previous form. The curved and architecturally unique walls are very important to the design, as is the flow of light into and around each room." Ganz placed an early-19th-century fruitwood desk before the windows in the east drawing room "to take advantage of the natural light that can play on the sculpture and other objects."



MEETING KATE GANZ, you'd sense at once that she grew up on Park Avenue and would also be ready to wager that she still lives in Manhattan. In reality, she has been living in London for nearly twenty years, almost half her life. Her house suggests that the strongest of her reasons for being there could be the desire of someone from a place with a short history to set herself in a place with a long one.

As it happens, she has to spend a lot of her time on the move, since she is an art dealer. That link between looking at art—or for art—and the need to travel came into her life at an early age. Her family frequently took her across the Atlantic on trips devoted to gazing at art and architecture.

There was also art on the walls at home, for her parents, Victor and Sally Ganz, had formed one of the world's most remarkable collections. It was remarkable both in its quality

and in how specialized it was. Despite the breadth of their tastes in terms of both time and place, the Ganzes' collecting was restricted to a handful of twentieth-century artists. It began in 1941 with Picasso, and from 1957 on it expanded to include works by a few young Americans, mainly Jasper Johns, Robert Rauschenberg and Frank Stella.

Kate Ganz grew up, then, surrounded by pictures by living artists and knowing some of the artists themselves. That part of her life is reflected in her collection of Jasper Johns prints—especially, perhaps, in the series that is hung on the wall of a curving staircase in her house, just as a series of Picasso prints is hung on the wall of a curving staircase in her parents' duplex.

But on Kate Ganz's staircase, you reach the Johns prints only after passing a long line of prints by Annibale Carracci and other Italians of the sixteenth and seventeenth centuries. This is the main field of her artistic interests—as a historian, as a collector, as a dealer. When she studied art history, at Berkeley and then at Columbia, her special subject was Renaissance and Baroque paintings and architecture; her master's thesis was on Borromini. Her parents took her to Rome in 1962, when she was eighteen, and on her very first day there she saw the Baroque building whose form and beauty and mystery have never ceased to haunt her: Borromini's church of San Carlo alle Quattro Fontane, often known, because of its diminutive size, as San Carlino.

Kate Ganz married Richard Dorment, a distinguished young art historian, and in 1972 they moved to London because he was studying nineteenth-century British artists. She started dealing tentatively in 1976—first in prints, later in drawings. After her divorce, she decided to stay on in London, and in 1987 she bought the house in which she and her children now live. "When I saw it, I thought it was the most beautiful house I'd seen, ever."

It is a five-story house, built in 1853. The architect was Thomas Allom, and it was probably the residence that he himself inhabited. Allom was the architect of much of the best building in the neighborhood, the area around Ladbroke Grove, one of the most charming, paradoxical, magical neighborhoods in London. Its houses have a subdued, informal grandeur, set off by elegant old trees.

"In this house there is not a single uninterrupted wall," says Kate Ganz. "Each wall, which in a more conventional house would be straight, is first of all curved and then punched through—by a window, a door, a fireplace, a niche. And the doors are mostly at an angle to the room, so you get undulating spaces, curves alternating with straight sections. Everything is opened up and is in movement. And it's all disturbed because of weird proportions—a niche



Looking at art—or for art—and the need to travel came into her life at an early age.

ABOVE: Centering the Irish desk in the east drawing room is Giovanni Battista Tiepolo's 1751 chalk drawing *Study of the Head of Tiepolo's Son, Lorenzo,* which was used for a figure in the fresco in the palace of the prince-bishops, located in Würzburg.

OPPOSITE AND COVER: "The color of the dining room's walls is a true Victorian red that I had copied from known nineteenth-century paint samples," explains Kate Ganz. A pair of American carved oak baskets rest on the marble mantel before Girolamo Ferrabosco's circa 1640 *Portrait of an Elegant Man.* At right is *St. Sebastian,* 1630, by Florentine artist Francesco Furini. The 19th-century candlesticks are family heirlooms.



that's too wide and too tall for the wall in which it's placed, a fireplace that's too wide so that the spaces on either side are cramped and tense. And you get all sorts of mannerisms on the outside too: empty niches in the walls, clustered pilasters, false window frames."

Kate Ganz's eloquence about her residence is not surprising. She got plenty of practice for it while she was studying Borromini, for the language she uses in talking about her house is precisely the language one would use in talking about a Borromini church. She was unconscious of the connection when she fell in love with the house, but once she moved in she became curious about its architect, learned that he had traveled in Italy and came to perceive how much his buildings owed to direct borrowings from Italian Baroque, and especially from Borromini. Only then did she realize that she had bought a house that was, in its own way, a sort of secular version of San Carlino.□



ABOVE: *Portrait of a Young Boy*, a drawing by Annibale Carracci that dates from 1591, is displayed next to the upper staircase near two prints from a Jasper Johns 1969–71 series titled *0–9*. Spiraling down the stairwell is a collection of etchings and engravings by Carracci. OPPOSITE: "I kept the master bedroom light and open," says Kate Ganz, "taking into account the trio of lovely arched windows and the views out to the communal gardens. I had the draperies specially printed on an off-white linen to make them look faded and old." Over the bed are untitled lithographs by Jasper Johns.



American Art Posters

The Appealing Innovations of Early Graphic Design



TEXT BY JAMES R. MELLOW

ART IS THE perennial surprise. When Jules Chéret, an enterprising French lithographer, began posting his cheaply produced lithographic advertisements along the boulevards of Paris in the late 1860s, he could hardly have known that he had earned a place for himself in history as the father of the modern poster. In time, his racy sketches of pert ladies advertising—in three colors—cabarets, cigarette papers or ice-skating at the Palais de Glace became a veritable art of the streets. Not long after, Chéret's success encouraged similar efforts by artists such as Toulouse-Lautrec, Eugène Grasset, Alphonse Mucha and Pierre Bonnard. By the turn of the century, the fad for posters had spread throughout the capitals of Europe and the larger cities of America. It was not pure hyperbole that led the streetwise poet Guillaume Apollinaire to declare in his poem *Zone*: "You read prospectuses catalogues and posters which shout aloud/Here is poetry this morning. . . ."

Magazines devoted to poster art sprang up, workshops thrived, collectors and critics took note, and international exhibitions of posters gave the new art status. Latter-day historians trying to account for the phenomenon began tracing the origins of the poster back to the huge woodcuts advertising American circuses that Chéret may have seen in London, the political broadsides of the French Revolution, even Egyptian hieroglyphs.

Whatever its origins, in the late nineteenth century the poster became

ABOVE: *The Century Magazine for June*, Louis John Rhead, 1896. Color lithograph; 20 13/16" x 10 5/16". The idealized female in medieval dress set amid nature became a hallmark of Rhead's work and revealed his indebtedness to the Pre-Raphaelite School. Rhead, who was concerned with the ethical functions of art, lectured on the "moral aspect of the artistic poster." Antique Poster Collection Gallery, Ridgefield, Connecticut.

OPPOSITE: *Modern Art*, Arthur Wesley Dow, 1895. Color lithograph; 17 3/4" x 13 11/16". The influences of the Barbizon landscape tradition that characterized Dow's work up to 1891 and his subsequent interest in Japanese design come together in a skillfully executed poster based on his woodcut *Sundown, Ipswich River*. Dow is believed to have created only three or four posters. Hirschl & Adler Galleries, Inc., New York.


Modern Art
EDITED BY J. M. BOWLES
PUBLISHED BY L. PRANG & CO.
Arthur W Dow


THE TRUE
MOTHER GOOSE
WITH NOTES AND PICTURES BY
BLANCHE·McMANUS·
B·McM·
LAMSON WOLFFE & Co BOSTON



OPPOSITE: *The True Mother Goose,* Blanche McManus, 1895. Color lithograph; 20¾" x 14¼". After studying art in Paris, McManus returned to the United States in 1893 and began work as an illustrator and author in Chicago. One of her posters, of which eight are known, was after the cover of her own book *The True Mother Goose* and may have been issued in advance of its publication. Chishôlm Gallery, New York.

ABOVE: *Poster Calendar 1897,* Edward Penfield, 1896. Color lithograph and relief; 13½" x 10". While employed as an illustrator and art director for *Harper's,* Penfield launched the American art poster movement in 1893 with his celebrated monthly poster series for the magazine. His calendar poster for 1897 advertises one of the two calendars that he designed for R. H. Russell & Son. Hirschl & Adler Galleries, Inc., New York.

Flourishing stalwarts among the magazines vied with one another for the leading illustrators.

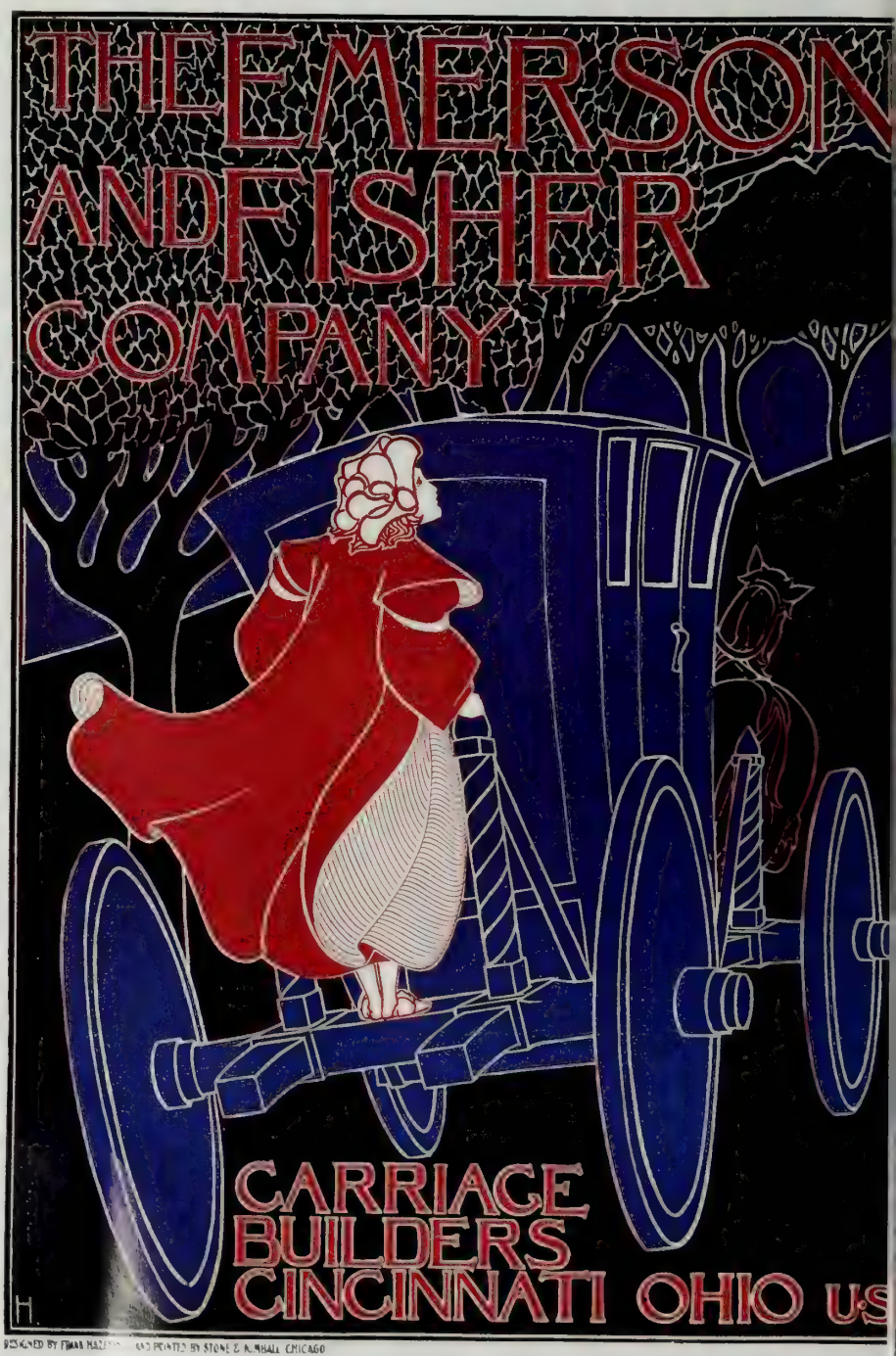
the art form for the rising and affluent middle class: the ally of the department store, the theater, the café; the promoter of the newest fads, such as the bicycle and the typewriter. In America, the art poster was wedded to the burgeoning nineteenth-century publishing industry, signaling, in bookstore windows, the latest titles, the current magazines. The flourishing stalwarts among the magazines—*Lippincott's, Harper's Weekly, The Century Magazine, Scribner's*—vied with one another for the country's leading artists and illustrators.

The challenge that taxed the ingenuity of many an artist was to devise new anecdotes for an art that seemed bent on obsolescence. No season, no style, was left unturned. Since most magazines counted on a wide feminine readership, women in swirling Art Nouveau dresses or fashionable tweeds paraded across posters season after season, picking spring flowers and clutching the latest issue of *Lippincott's*, or rescuing the November number from an aggressive Thanksgiving gobbler.

Strangely enough, the ephemeral advertisements endured longer than many of the products they advertised. (*Ars longa, vita brevis.*) Will H. Bradley's posters for *The Chap-Book* and Victor Bicycles have achieved the immortality of museum art, while the seasonal prose of the magazine's May issue and the trendy Overman Wheel Co. have faded into oblivion. No respectable exhibition of poster art would neglect Edward Penfield's glimpse of dapper men and behatted women—and the train conductor—all in transit and engrossed in the February 1897 issue of *Harper's*. ("A poster should tell its story at once" was Penfield's serviceable motto.) Frank Hazenplug, another of the Chicago *Chap-Book* artists, promoted his wares in his poster for *Living Posters*, as did Arthur Wesley Dow, a celebrated art teacher and authority on Japanese design. (Dow's posters are now rarities; Joseph Goddu, in his *American Art Posters of the 1890s*, estimates that Dow did only three or four.) Blanche McManus, Parisian-trained, was both an artist and a writer and representative of such innovative women artists as Florence Lundborg and Ethel Reed, who made names for themselves in the field.

No doubt it was the apotheosis of poster art when one of its ablest practitioners, Louis John Rhead, who

continued on page 153





OPPOSITE: *The Emerson and Fisher Company*, Frank Hazenplug, 1896. Color lithograph; 19½" x 14". Little is known of the Illinois-born Hazenplug, who succeeded Will Bradley as artist for the Chicago-based publishing firm of Stone & Kimball. Hazenplug is believed to have had little formal training to prepare him for the artistic career he embarked upon in 1894. Barbara Leibowits Graphics Ltd., New York.

ABOVE: *The Chap-Book, Thanksgiving No.*, Will H. Bradley, 1895. Color lithograph; 19$^{9}/_{16}$" x 13$^{3}/_{16}$". The self-taught Bradley, whose work greatly contributed to the popularization of poster art in America, began designing posters for Stone & Kimball's *Chap-Book* in March 1894. His posters for this literary magazine of the younger generation would receive much critical acclaim. Hirschl & Adler Galleries, Inc., New York.

Yalta



Historic Houses: Anton Chekhov

The Russian Writer's Moscow Residence and Villa on the Black Sea

TEXT BY PETER LAURITZEN PHOTOGRAPHY BY KARI HAAVISTO

"There is no winter here," Anton Chekhov wrote of Yalta, where he spent the last five years of his life after having been diagnosed with tuberculosis. Chekhov bought land there in 1898 and built a house overlooking the Black Sea. "My literature helped me to buy the lot," he wrote to his brother Mikhail. "The only reason they sold it to me so cheaply and on credit is that I'm a writer." ABOVE: Dubbed the White Dacha, the villa today houses a museum honoring the writer. BELOW LEFT: In the drawing room, the last photograph taken of Chekhov, in 1904, is displayed in an inlaid Russian frame. BELOW RIGHT: A carved and painted cupboard complements the Art Nouveau–style doors in the study. Among the photographs is a signed portrait of Leo Tolstoy. OPPOSITE: Chekhov's writing desk stands near a fireplace inset with a painted panel. Photographs and oils are displayed above the Empire-style Russian furniture.





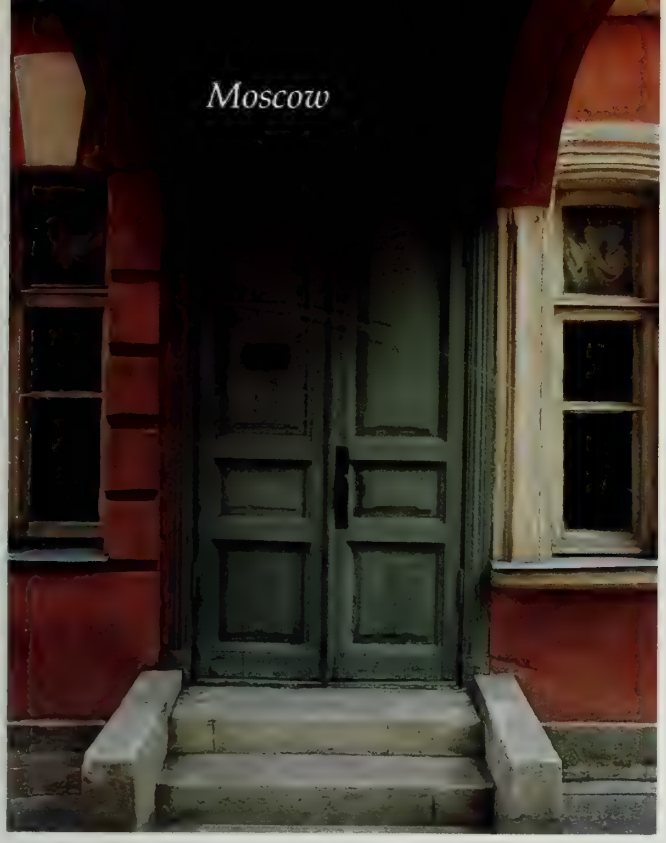




IN 1899, Anton Pavlovich Chekhov, who has been described as the "greatest Russian writer" and as "the greatest storyteller and dramatist of modern times," moved from his small house in Moscow to the milder climate of the Crimea. He chose to settle in the fashionable resort town of Yalta, perched in a picturesque setting overlooking the Black Sea. Chekhov was only thirty-nine years old, but a diagnosis of tuberculosis obliged him to make the move: It was very much a case of the ancient injunction "Physician, heal thyself" being brought to bear on the young writer's life.

The grandson of a serf, Chekhov had been born in southern Russia at

ABOVE: A toy wooden village, an example of the late-19th-century interest in Russian arts and crafts, is on a shelf in the study. BELOW: *Poverty*, an oil by Chekhov's brother Nikolai, hangs in the drawing room. At right are a photograph of the writer and framed palm fronds tied with ribbon, awarded by Stanislavsky and the Moscow Art Theater after a performance of *The Sea Gull* in Yalta.





"Medicine is my lawful wife, and literature is my mistress," Chekhov wrote to Alexei Suvorin, his longtime publisher. ABOVE: Now a museum, the small Moscow house known as the "chest of drawers" was where Chekhov lived with his parents, brothers and sister when he won the Pushkin Prize in 1888. RIGHT: After qualifying to practice medicine in 1884, Chekhov installed a plaque that read Doctor A. P. Chekhov.



ABOVE: The sitting room is furnished with a Louis XVI Revival settee and a Louis XV Revival chair, similar to how it looked when Chekhov and his family resided there. "One must write plays in which people come and go, have dinner, talk about the rain and sunshine, play cards—not because this is the author's whim but because this is what happens in real life," Chekhov told the poet Sergei Gorodetsky.

Taganrog on the other side of the Crimean peninsula and had qualified as a doctor at the University of Moscow in 1884. His practice was never extensive, but the plaque proudly proclaiming him Doctor A. P. Chekhov is still in place on the front door of the modest house he acquired in Moscow two years after his qualification. In 1884 he published his first collection, containing the humorous short stories he had written as a student. Although the periodicals in which they first appeared did not have exceptional literary merit, the stories themselves enjoyed an immediate and enduring popularity that gave him the independence to experiment with other art forms. Chekhov's first play, *Ivanov*, was published in 1887.

Although he continued to write short stories, his four other great plays—*The Sea Gull* (1896), *Uncle Vanya* (1897), *The Three Sisters* (1901) and *The Cherry Orchard*, which was completed in 1904, the year of his death at the age of forty-four—proved to be the link between Moscow and the last years of his life in the Crimea. The first production of *The Sea Gull* at the Alexandrinsky Theater in St. Petersburg in 1896 had been a complete disaster. Chekhov wrote to a fellow playwright, Vladimir Nemirovich-Danchenko, "Yes, my *Sea Gull* was a huge failure. The theater breathed malice, the air was compressed with hatred, and in accordance with the law of physics, I was thrown out of Petersburg like a bomb." It was only in 1898, the year after Chekhov first wintered in Yalta, that the play was revived in Moscow and became recognized as the classic of modern drama that it is still considered to this day. The play's success in Moscow was largely due to the sympathetic handling it was given by the actor-director-producer Konstantin Sergeyevich Alekseyev, today better known by his stage name, Stanislavsky.

Nemirovich-Danchenko, Stanislavsky's partner in the Moscow Art Theater, had insisted that *The Sea Gull* be included in its inaugural repertoire along with a historical tragedy by Tolstoy, a play by Gerhart Haupt-



"He who is without desire, without hope, and without fear cannot be an artist," Chekhov wrote. Maria, his sister, dedicated herself to preserving his archives and the villa in Yalta and establishing the Moscow museum. Her bedroom in Moscow, with its family photographs and furnishings of the 1880s, helps re-create the atmosphere of the house during the four years the Chekhovs lived there.

mann and *The Merchant of Venice*. Stanislavsky devoted fully twenty-six rehearsals to Chekhov's play, a treatment that might have seemed contrary to the playwright's characteristic belief that "everything must be simple . . . completely simple. The main thing is not to be theatrical." Chekhov could attend only some of the rehearsals before leaving Moscow to convalesce in the south. In the few years remaining to him, he rarely managed to be in Moscow when the Art Theater staged his work, yet in 1899 he wrote to Nemirovich-Danchenko, "The Art Theater will provide the best pages of the history—when it is written—of the modern Russian theater. Your theater should be your pride, and it is the only theater I love, although I have not yet been there."

Stanislavsky's production of *The Sea Gull* was such an unexpected and overwhelming success that the Moscow Art Theater adopted a sea gull as its mascot and emblem. Subsequently the play fulfilled all of Chekhov's fervent hopes for its role in the future of modern theater both in Russia and abroad, where Stanislavsky and the Moscow Art Theater came to signify all that was best and most intelligent in avant-garde drama. And just as Chekhov had found the perfect producer in Stanislavsky, so too Chekhov's plays were the perfect vehicles for a style of acting and production that avoided the exaggerations of past theatrical convention in favor of a more sincere and natural form of expression on the stage.

After the production of *Uncle Vanya* in 1899, everyone urged Chekhov to write a play specifically for the Art Theater, and he proposed that the group travel to the Crimean peninsula so he could see them perform. It was in the following year that the Art Theater brought its productions on a triumphant tour to what Chekhov called his "warm Siberia," with performances of his two plays in the Crimean cities of Sevastopol and Yalta. By then Chekhov's sister and mother were both living with him in the small, unassuming house that was to become a museum to his memory and where during his last years he received many illustrious visitors, including the writer Maxim Gorky, the composer Sergei Rachmaninov and the great opera singer Fyodor Chaliapin. These and other visits, along with his steadily deteriorating health, made the composition of his next



"I need people around me," Chekhov wrote while he was living in Moscow. "Alone, I don't know why, I am afraid, as if I were alone in a tiny boat on a great ocean." In the Moscow house, which became the unofficial and often noisy, festive headquarters for the city's intellectuals, writers and artists, one bedroom features a simple iron bedstead placed in an alcove adorned with a Caucasian kilim.

work, *The Three Sisters*, a slow and painful process. In an agony of diffidence he wrote that "the play turned out to be dreary, long and awkward . . . [with] a spirit more gloomy than gloom itself."

The Three Sisters established itself as a classic of modern drama only gradually, despite the importance given its Moscow debut on January 31, 1901. In the same year, Chekhov married Olga Knipper, an actress of the Art Theater, and the subsequent improvement in his morale was echoed in his determination that "the next play I write for the Art Theater will be funny, very funny." The comic characters of Varya and Lopakhin from *The Cherry Orchard*, written in some eight months in 1903 and 1904, were originally conceived to be played by his wife and by Stanislavsky. But while Chekhov insisted that the play should be understood as a "light comedy," Stanislavsky and Nemirovich-Danchenko presented it as "a serious drama of Russian life." Chekhov was present on opening night, which was planned to coincide with his forty-fourth birthday and the twenty-fifth anniversary of his literary career. Two days later he wrote of the occasion, "At the premiere of my play I was honored, and so amply that I still haven't recovered from it."

Chekhov could have only suspected the truth his words concealed. He returned to Yalta for two months and then passed through Moscow once again on his way to the health resort of Badenweiler in the Black Forest, where he died on July 2, 1904. While the house in Yalta that he had lived in for the last five years of his life was maintained as a museum after his death, his house in Moscow, not far from the railway terminal for trains to the Crimea, was fitted out as a museum by his sister in 1954. The museum established in Moscow captures the bourgeois respectability of the young doctor and short-story writer, while his retreat at Yalta, full of Chekhov's personal possessions, belongs to that period at the end of his life when his art represented all that was modern in the theater. The house is comfortable and unassuming, but it also contains quite a few objects and furniture of the very latest fashion in avant-garde taste. Both houses reflect the simplicity of the writer's private life and the spare yet intense quality of the drama he created out of the ordinary lives of people living in settings like those in his own houses. □





Aspen's Brand Hotel

The Victorian Gem and Nearby Caribou Club

BRAND HOTEL INTERIOR DESIGN BY PETER HANS KUNZ
CARIBOU CLUB ARCHITECTURE BY WAYNE POULSEN
TEXT BY GAEL GREENE
PHOTOGRAPHY BY MARY E. NICHOLS

It seemed to Harley Baldwin that what downtown Aspen lacked was grand visitors' lodgings: stylish, homey luxury.

The Brand Building is an old Colorado sandstone fortress that is imbued with all of Aspen's history," [illegible]win of the downtown structure he renovated and turned into a hotel with the aid of designer Peter Han[illegible]m 1891 as a bank, which once stored the largest piece of silver ever mined, the building houses commercia[illegible]e ground floor, with the hotel suites above. Aspen and Shadow mountains rise in the background.

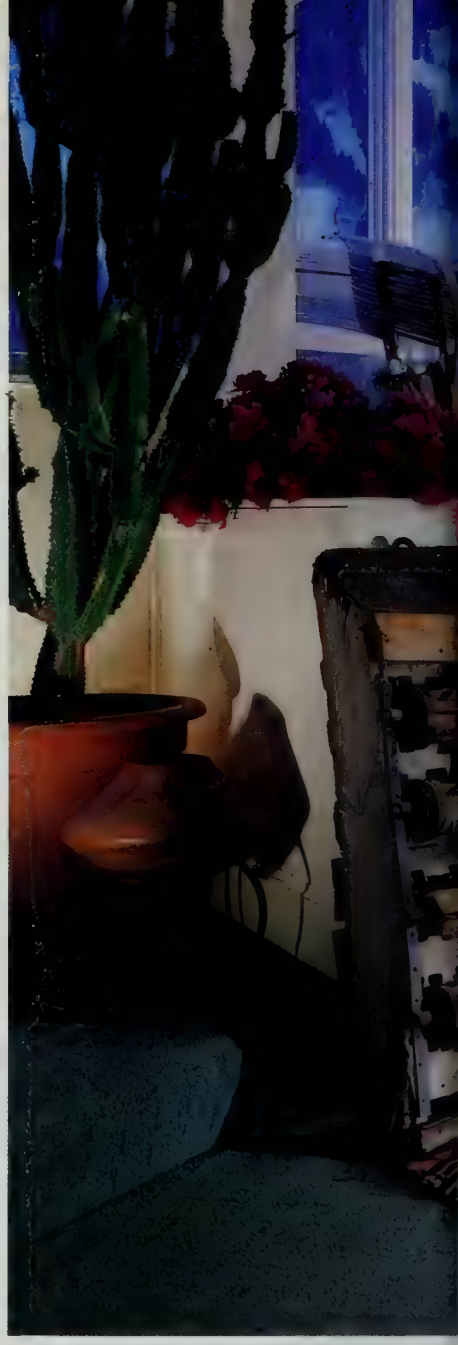


"All the suites are named after silver mines," says Peter Kunz. ABOVE: The Park Regent has southwestern accents such as 1888 geologic maps of the Aspen mining district and Mexican earthenware. A Portuguese shutter is mounted above the 19th-century American mantel in the living room. Drapery and upholstery fabrics, Brunschwig & Fils.

DEVELOPER HARLEY BALDWIN staked his claim on Aspen in the 1960s by leasing a popcorn wagon and selling crepes. He moved on to real estate and mining claims. But he wanted The Brand Building, the peachblow sandstone Victorian fortress that was once home to a mining company and a bank that had stored the largest silver nugget ever found. For a time it provided studios for Lichtenstein, Warhol and Christo. Then it became a garage and body shop. Baldwin persuaded industrialist Robert O. Anderson to sell him The Brand on time. Like Baldwin, like Aspen—like America—The Brand had its hippie days with leather shops, a bodega, an ice-cream parlor and tie-dye. By the 1980s, though, jeweled minaudières and eight-hundred-dollar pullovers in the retail space reflected the town's growing devotion to mammon.

It seemed to Baldwin that what





downtown Aspen lacked was grand visitors' lodgings: stylish, homey luxury. And that's how a warren of boutiques and cubbyholes became The Brand, with six suites, each different, "designed to feel like home if home happens to be Bel-Air or Sutton Place."

To climb the stairway from Galena Street is to step into the past. There is a gas fire, a mantel ribboned in garlands of pine, the perfume of mulled cider, a rolltop desk (beside the fax), old mining maps everywhere, a pine hutch with breakfast china and jars of homemade preserves for breakfast in bed. "We wanted the entrance to be a fantasy of what it would have looked like in Victorian times," says designer Peter Hans Kunz. The Park Regent (suites are all named after silver mines) is a Santa Fe ranch house. Twig stands and blue-and-white chintz make The Cascade seem even more intimate, precious though small. The vast sweep of the duplex, Silver Queen, leading onto the rooftop deck demands giant paintings, potted trees, tall wooden statues and club chairs with bulging arms.

Creating six [illegible] Kunz calls them, o[illegible] feet with a tangle of [illegible] couldn't be ignored—exposed metal trusses and other Victori[illegible]

"I wanted each of the suites to feel fresh and to capture the wonderful Colorado sunlight," the designer says. ABOVE: In the Silver Queen, the largest of the Brand suites, an Audubon print hangs near the bed. Pillows covered in 19th-century paisley shawls adorn the bed. The Turkish kilim-upholstered chair and the antler bench are from Crystal Farm.

"The scale of each space determined its character," Kunz says. "The smaller suites seemed to call for pretty wallcoverings and chintzes." BELOW: The living room of the Cascade features 19th-century Scandinavian furniture. A circa 1891 *Harper's Weekly* illustration hangs above the desk; over the sofa is John F. Herring's *Glimpse of an English Homestead*, circa 1859. Drapery and table skirt fabric, Brunschwig & Fils; Cowtan & Tout wallcovering.





"The trusses, part of the original architecture, gave us the opportunity for theatrical design," says Baldwin. ABOVE: A 19th-century American rocking horse stands in the Silver Echo's living room, complemented by a 19th-century Portuguese threshing machine and pre-Columbian vases.

ments—was a challenge. Kunz, whose background embraced restoration, had done Baldwin's Dakota apartment in Manhattan and found the two of them had the same kind of whimsical, eclectic taste that would comfortably mix English nineteenth-century paintings, Scandinavian pine, Mexican artifacts and native American blankets with abstract color splashes of canvas.

They sat down with yellow tracing paper and laid out the floor plan. "The proportions of each space dictated the style—English country, southwestern, SoHo loft contemporary," Kunz explains. Baldwin talked about fantasy, comfort and easy luxury.

The two of them shopped everywhere, "buying whatever delighted us, deciding later where it would go": Portuguese jailhouse windows, a rough tin-toothed thresher, an American rocking horse, replicas of Egyptian reliefs from the Metropolitan Museum shop. Racing down to Nogales, Mexico, they would drink margaritas and shop, shipping crates of primitive pots, drums, terra-cotta lamps and santos back to Aspen.

The thrill of the hunt prompted many more shopping sprees four years later when Baldwin bought out the town's failing hardware store around the corner. He planned to gild what is called the Collins Block with a mews to rival the rue du Faubourg Saint-Honoré, with lodgings (à

la The Brand) above. But what below? What could go into this dank, dark crawl space? A club, of course. The Caribou Club. A private hangout for orphans of Castel in Paris and Annabel's in London, a place to wear your new Ungaro, to eavesdrop on Goldie Hawn and Sally Field at play.

San Francisco architect Wayne Poulsen was recruited to draw the plans. "We had to glue the dirt underneath the foundation to keep this Neoclassical grande dame from collapsing," says Baldwin. Inch by inch the supports were extended downward to hold up the floor as a cellar was carved out of the earth. The feel of the place architecturally—the nineteenth-century moldings, the paneling and the fixtures—was created by Poulsen. "I kept thinking that I was going to hire a decorator, but I was having too much fun to surrender the job," Baldwin recalls.

In London he hit auction houses, antiques shops, even church bazaars, shipping back two containers of instant English heritage. He imagined the Caribou as a club founded by

continued on page 155



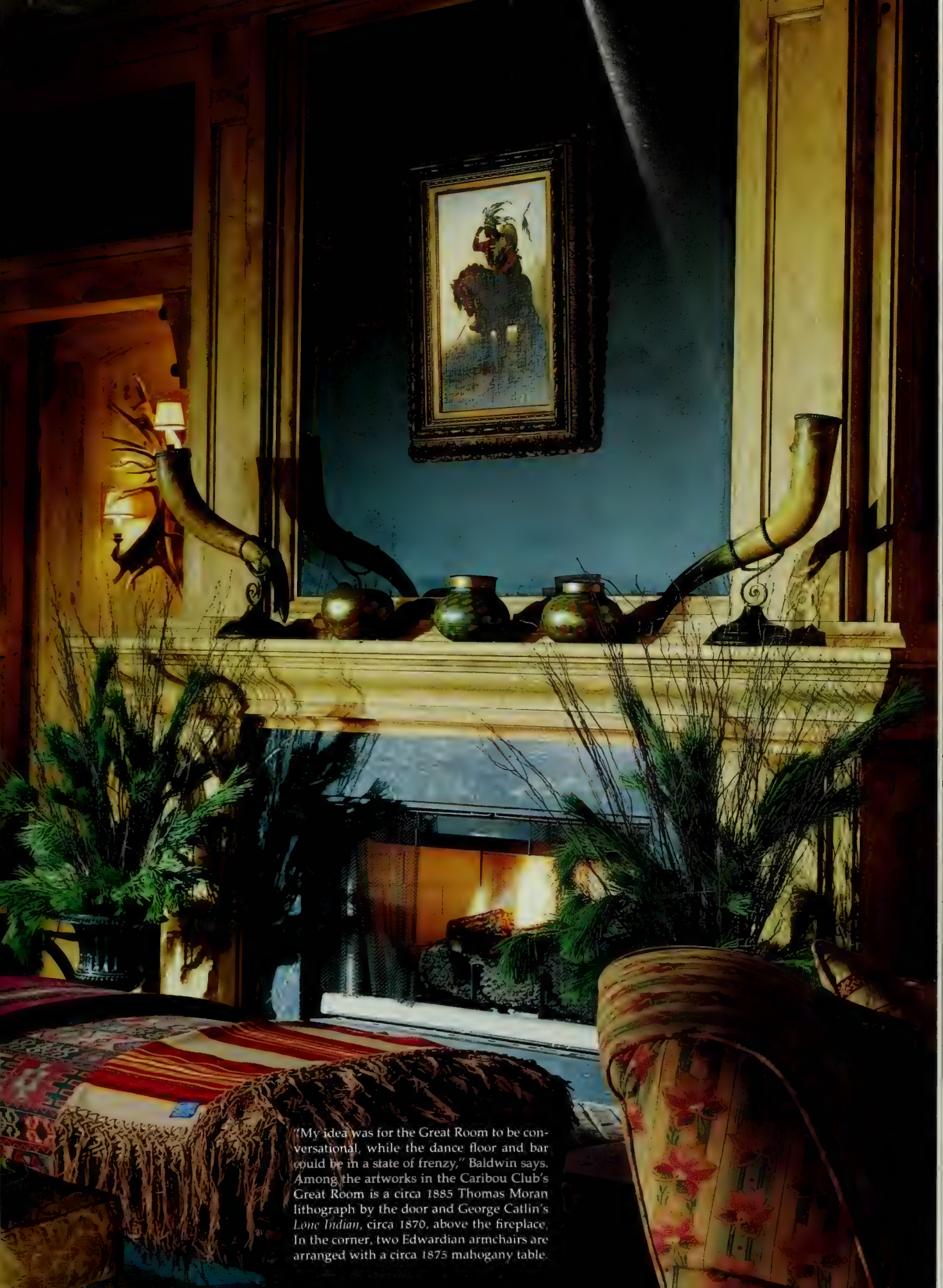
The skillful mix of English tradition, Victoriana and western artifacts seems a perfect setting for the nightlife Aspen favors.

In the basement of the Collins Building down the block, Baldwin's private Caribou Club offers "an English club ambiance for after skiing or after business," according to its architect, Wayne Poulsen. BELOW LEFT: A contemporary landscape hangs in the entrance hall. Atop the Eastlake-style octagonal table is a horn candlestick from Crystal Farm. "It's like visiting someone's home in the ideal sense, and the materials we used are important to its relaxed atmosphere," says Poulsen. BELOW: Blankets and suede-covered chairs characterize the Caribou Club bar. Photographs were donated by club members such as Martina Navratilova, Danny Sullivan, and Frank Perry and Barbara Goldsmith.









"My idea was for the Great Room to be conversational, while the dance floor and bar could be in a state of frenzy," Baldwin says. Among the artworks in the Caribou Club's Great Room is a circa 1885 Thomas Moran lithograph by the door and George Catlin's *Lone Indian*, circa 1870, above the fireplace. In the corner, two Edwardian armchairs are arranged with a circa 1875 mahogany table.



Country Spirit on the Coast

A Sun-Washed Setting for Folk Art in California

ARCHITECTURE BY MARC APPLETON OF APPLETON, MECHUR & ASSOCIATES
TEXT BY STEVEN M. L. ARONSON PHOTOGRAPHY BY MARY E. NICHOLS

"I ALMOST FEEL the house was a kind of conversation between the client and me rather than a rigid design," says Los Angeles–based architect Marc Appleton. "We had an overall plan, of course, but the house just adapted as we went—it rambled in a very nice, a very reasonable, a very Santa Barbarian way."

The "overall plan" was to convert a dull, rectangular box that suggested a beach motel into an open-air, lighthearted—indeed, a buoyant—beach house. "I didn't want to live in a 'Statement,' " says the client, a woman who has always shunned sham originality. "I was moving from Beverly Hills and all I wanted—all!—was a simple house." A house, moreover, that would be on speaking terms with the unpretentious community it was part of. "One reason I turned to Marc was that he understood that." Appleton confirms that in all of his projects he tries to realize the romance, the singular sense, of place; if here the setting, a gated enclave a stone's—or beach ball's—throw from the shore, had a strong poetic feeling to it, so much the more appealing.

On a secluded stretch of coastline in Santa Barbara, architect Marc Appleton transformed a boxy 1950s structure into a luminous, loftlike residence for a collector of folk art. ABOVE: The owner asked landscape designer Eric Nagelmann to plan the garden, a fragrant array of lavender, jasmine and lemon trees. "I just told him I wanted a country garden," she says. OPPOSITE: A brass fish is suspended from the beamed living/dining area on the second floor, which opens onto wood decks and ocean views. Below the table—a plank set atop two vegetable bins—is a mailbox shaped like a barn.







The house, dating from the 1950s, was all flat roofs, low cottage-cheese ceilings, aluminum windows and pillar-to-post poles (both external and structural and internal and structural). Over the years it had been divided into two rental apartments, then further partitioned into tiny rooms; aside from having no architectural appeal whatever, it was much the worse for wear. "I've done a lot of rehabilitating and restoring of older buildings, and there's something intriguing and challenging about having to deal with an existing animal of some kind," explains the architect. "Most of them have character—some bad, some good, some even inspiring, but some, like this one, you just want to transform completely." He wanted to only at first, however; on second glance, he saw that the client was clinging to those poles, wishing to keep them as a reference to the original, and he realized that in fact he could turn them to advantage. "It occurred to us that it could be a beach house on poles," he says, "and we wound up not only working with the existing ones but even adding a few."

But first a staircase had to be rebuilt and the two floors reconnected—the structure turned back at last into a single house. Now the space inside could be transfigured.

Out came the partitioning. Up went wooden trusses on top of preserved poles to push the ceiling higher. On went a new roof. The possibilities now open to the house were infinite, being those of light and air. Its new shape had all the charm of the adventitious. "It's barnlike," says the client. "It's what I really wanted: a country feeling on the beach. Country but not rustic. Clean lines and contemporary spaces."

Brick patios were built on the ground floor. On the ocean side, the

Over the fireplace is a circa 1920 barn-siding painting of a cat. The owner combined such antiques as the 19th-century settee and cupboard with contemporary pieces. "The upholstered furniture was designed by Rose Tarlow," she says. In the left corner is a vintage scarne, which holds spools of yarn. Rugs, Rosecore.


BLESSED ARE THE POOR IN SPIRIT
FOR THEIRS IS THE KINGDOM OF HE
AVEN BLESSED ARE THEY THAT MO
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OPPOSITE: In the dining area, a quilt found at a Nashville antiques show hangs above a spinning-wheel weathervane. ABOVE: A toy Noah's ark is joined by a model greenhouse from the Winter Antiques Show in New York.

ABOVE: "I don't care if they've done something scandalous—just so they've done something on their own," says the owner of her array of autographs of such notable women as Helen Keller, Amelia Earhart and Evita Perón.

second-story living room was pushed out, wood decks added and an office/guest room constructed. And French doors were put in everywhere—the better to take in what artist Kenneth Noland, a friend of the owner's, once described as her Winslow Homer view. She explains, "You look down a creek to the sea, and there are dogs playing on the shore and children throwing balls."

The whole house, poles included, was a bilious green. She had the outside painted a "creamy khaki" and the poles not painted but stained a natural-looking woodland brown; it took days to work through all the green. Being adventurous, she chose sky blue for the floors and yellow for the cabinets. "I'd just learned from a neighbor that at the turn of the century the area was a banana plantation, so I saw the yellow as a tribute to its origins."

To enter the house you cross a bridge over natural terrain (pausing to look down, you see a pond fed by a waterfall and a stream running under rocks) to the second-floor level. You come through a little foyer and into the vaulting main space, into light so fresh and strong it's like a shout. This is the combined living/dining area (there's a simple, very workable kitchen off to one side). There are two proper seating areas: One is composed of a cotton-covered sofa, an early-twentieth-century low table and, upholstered in the same cotton, two big chairs and an ottoman; the other, flanking the fireplace at the end of the cavernous room, consists

FOLLOWING PAGES: Displayed in the master bedroom, which opens to the garden, are, from left, oils by Douglass Parshall, Henri-Gilbert de Kruif and Marion Kavanagh Wachtel, from a collection of early California plein air paintings. Beside the bed is a flower painting by Clarence Hinkle; in the corner is a group of antique fish decoys mounted on driftwood. At right is a circa 1925 windmill whirligig. The turned-wood rocker dates from early in the century. Rosecore carpet.





of a cotton-covered love seat and an antique settee with its back open so as not to block the ocean view. The dining table, a late-nineteenth-century farm table, is draped with a cloth bluer than the floor; the chairs are slipcovered in a pale blue ticking stripe.

The owner is a fervid collector of folk art, and many of the objects she

continued on page 154

LEFT: Appleton expanded the house, erected a pitched roof, restored poles and added others. "The pole structure became a springboard for creating a feeling of spaciousness," he says.

BELOW: Chalkware ducks and skunks occupy a deck off the dining area. The owner acquired the chairs at an antiques show in Connecticut.







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A MANHATTAN REFORMATION

Art and Architecture Enhance a Smart Design for New York Collectors
continued from page 74

out making it look too much like a museum display. Over the years the couple have amassed a compelling assortment of artworks ranging from delicate Chinese porcelains and Thai bronze sculptures to works by Louise Nevelson, Alexander Calder and Pablo Picasso. "It's a hobby of mine rather than an investment," says the wife. "I only buy things that I love and that I feel comfortable placing around a room."

In keeping with that spirit, Dwork hung the couple's 1948 Calder mobile directly over a Directoire card table in a corner of the living room overlooking Central Park. On opposite sides of the fireplace—whose antique French marble fire surround Dwork installed—he placed the couple's two monumental works of mixed media on paper by contemporary artist Mary Fish. Over the mantel itself hangs a watercolor, *A Gallery Room at the Universal Exhibition of 1855, Paris* by Jean-Baptiste-Fortuné de Fournier, that serves as an ingenious, if nostalgic, statement on the history of art collecting. Perhaps the most important item in the room is a large-scale pale-blue-and-ivory 19th-century Chinese rug that once belonged to Nelson Rockefeller.

The couple's prized set of nine Picasso ceramic jugs—collected during their successive trips to the south of France—has been displayed somewhat modestly on a Tudor-style court cupboard. A single larger jug sits at the foot of the stairs. "I thought the Picassos belonged together rather than spread throughout the apartment," Dwork says. "They are too special. There they hold their own."

The artwork upstairs—including a gigantic painting of flying tires by Lisa Milroy that dominates the hall—and Dwork's design manage to hold their own, too. By placing a deep-blue-and-cream carpet throughout much of the upstairs, Dwork gave it a personality all its own—freer in spirit, lighter in mood, than the more formal rooms downstairs.

The master suite epitomizes the laid-back chic that has become one of Dwork's signature effects. "I like this room very much, and the wife does, too," Dwork says. "The proof of the pudding is that she uses it as planned—as an office, a sitting room and a bedroom. It is her own private inner sanctum." Dwork placed four watercolors on paper by Werner Drewes around the fireplace, and on one wall are an acrylic work by Eduardo Oliveira Cézar and a colored-pencil-on-paper drawing by Picasso. There, as elsewhere in the apartment, art is used to soothe the soul as well as stimulate the senses. The overall result is a warm, vital atmosphere that serves as a dramatic backdrop for entertaining, family gatherings and personal reflection.□

DONALD JUDD

The Artist's Retreat on Lake Lucerne
continued from page 81

and a small gap was left between the floor and ceiling and the wall planes, creating a look of weightlessness. Where there is no furniture or artwork, as in the long, narrow hall with its white plaster walls, the stillness very nearly recalls that of a sanctuary.

Judd's wall reliefs, most of which were manufactured for him in a factory near Lucerne, are reminders that what can appear to be entirely straightforward is often more than we think it is. His furniture designs are equally deceptive. A chair that appears to be nothing but a crate with a high back offers, beneath the seat, a board placed at an unexpected angle. And no two are precisely the same: Each chair, like each wall relief, warrants close observation.

The broad bare floors and the expanses of white walls, entirely free of ornament and stripped of their moldings, make the second floor a perfect showcase for both Judd's sculpture and his furniture. His careful use of color—be it the bright yellow in a wall relief or one of the dark varnishes on the chairs and tables—has full voice here. The leanness makes one aware of notch-work and dovetailing, and of the way that each piece serves its purpose. Judd's drafting table is a case in point. Standing isolated, it begs to be used. Its storage capacity is fully utilized; its warm sheen makes it tactilely inviting.

At Eichholteren, the surroundings reflect the same qualities manifest in Judd's art and furniture: the fondness for simplicity and eloquent form.

Mixed in with Judd's own furniture are several pieces by Alvar Aalto. The choice makes sense. Visually light and airy, orderly and graceful, Aalto's designs reflect Judd's ideals. Corners and spaces, veneers and volumes, can be beautiful things.

The attic of the former hotel is now a sleeping loft. The bed—spare and undecorated—suits Donald Judd's aesthetic flawlessly. So does the view from the round window to the boathouse (also renovated, and now a small room), the calm lake and the distant mountains. It is more than one might even have imagined—rich and simple at the same time.□

Laurence Booth
continued from page 113

an octagonal tower outcropping, are reached by spiral stairs from the second floor, and the tight, pixilated spaces seem refreshingly compact and quirky.

Precisely the opposite sort of space is at the extreme north end of the house, past the children's wing, over the garage—a generously equipped playroom that is nothing but enormous, a suburban teenage dream. Indeed, this is a house with substantial space devoted to hearty recreation on every floor. Off the kitchen is an exercise room, which leads in turn to a glass-enclosed lap pool attached to the front of the house. And as the foundations were being poured for the long, narrow house, Booth naturally made bowling alley jokes—and days later found that the client had bought one, ready to be installed in the basement.

Outside, the architect's interventions in the landscape suggest more sublime forms of leisure: A vast meadow to the west of the house, crisscrossed by footpaths, is being restored to its natural prairie state; simple stone benches dot the yard; and near the southern end of the site sits an octagonal gazebo from which the lake—or, more likely, the house, half concealed by trees—can be contemplated. "It's a house you can't see," Booth says, "which I like. I think it's neat. I would do it again, but I probably wouldn't have done it without being forced to." The architect came to the project with no overarching agenda; the client made only the loosest demands. It was the site, splendid and special, that forced them to build a fine, quiet house. □

Booth simply followed the dictates of the site—the nearby farm buildings, the bluff, the pines, the lake below.

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ART NOUVEAU IN JAPAN

Meiji-Period Legacy on Kyushu Island
continued from page 94

which was modeled after the private study in a Zen temple and adopted by the warrior class toward the end of the fifteenth century. It overlooks a traditional garden speckled with an assortment of stone lanterns. Though of the original dwelling, only the *zashiki*, a reception room set aside for guests and entertaining, remains, its age and quality are extraordinary enough to attract experts from all over the country.

Century-old buildings are scarce in Japan because of the country's long history of fires, earthquakes, volcanic eruptions and war. Too, the intrinsically short life span of traditional building materials, such as wood and straw, and the penchant for "new" things have made architecture expendable in the Japanese mind. Accordingly, the Yaskawa and Matsumoto houses, though not particularly old by Western standards, are invaluable relics for the Japanese. One look at the stately mansions ensconced within the six-acre grounds and it is possible to imagine the late days of the Meiji period, when the estate, boasting its own golf course, stables and extensive farmland, was the nucleus of the Kitakyushu area.

The only Art Nouveau mansion remaining in the country, it has been called the most beautiful Western-style house in Japan.

In addition to being at the center of local history, the Yaskawa family and its residences enjoy a place in the annals of relations between the United States and Japan. One of the first families on Kyushu to pursue a Western education, the Yaskawas sent their two eldest sons, Kenjiro Matsumoto and Seizaburo (Hiroshi's father), to study business at the University of Pennsylvania's Wharton School in the 1890s. Meanwhile, Daigoro, the youngest son, spent a year training at the Westinghouse Electric Company in Pittsburgh.

"The warrior class was forced to go out and make a respectable living for the first time in the Meiji era," Hiroshi Yaskawa explains. "That meant we needed expertise." The Yaskawa family started out by establishing a coal-mining firm, eventually moving into industrial machinery and robotics. Thanks in part to the expertise gained in America, they formed the Yaskawa Electric Manufacturing Company in 1916; the firm and its subsidiaries have close to seven thousand employees today.

But the family's contact with American culture was not always so favorable. During the occupation of Japan following World War II, U.S. forces took control of both the Yaskawa and Matsumoto mansions, transforming them into boarding-houses for army officers. They stayed for seven years. Newly appointed as president of the failing Yaskawa Electric Company and confined to living in a small corner of the house with his wife and six children, Hiroshi Yaskawa describes the period as "the worst time of my life." But he hung on, saving both the company and the estate. The Matsumoto family, meanwhile, fled to Tokyo. Their mansion was taken over by the Industry Club of West Japan, an organization of Kyushu businessmen, in 1952.

Now the honorary chairman of Yaskawa Electric, Hiroshi Yaskawa, with his wife, Sawako, still lives on the Kitakyushu estate. Normally understated and modest, the eighty-eight-year-old powerhouse becomes emotional about the family residence: "I couldn't move from here," he says. "Like my grandfather, I am hopelessly attached to my home."□

BROOKHURST REDUX

Renovating a House by Ogden Codman, Jr.
continued from page 106

formal dwelling was something quite different from that decreed by Edith Wharton, who believed that a house should be run like a salon, with iced champagne greeting wilted guests after their long train trip from Manhattan. A "hangout house" was what they requested; a "comfortable house." Something of the 1990s, not the century before. They wanted, for instance, to refurbish the kitchen, and to transform the loggia overlooking the garden into a glass-enclosed garden room. They sought, understandably, the kind of house that New York–based designer Kevin McNamara has provided them.

Such changes didn't come quickly or easily, however. It took three years of interior redo, from *faux-marbre* walls to recovered furniture, from the modernized kitchen to the updated baths, to make the house and its surroundings both attractive and livable. "We tried very hard to go with the original architecture," says Kevin McNamara. "In some ways it was a decorating job, but it was really a restoration. We spent a lot of time putting things right. The house had really been neglected."

Like its owners, the house reflects but doesn't emulate an earlier era. The soft tones that prevail in the rooms—"all muted pastel shades" from pale aqua to almond green, says McNamara—are based on Codman principles. The rose-and-green palette of the drawing room features "colors of the period," selected to evoke the kind of combinations advocated by Wharton and Codman and favored by the clients and the designer, one of many latter-day enthusiasts of *The Decoration of Houses*.

Happily, some of the original Morris family furnishings remain. The objects that fill the rooms—some reproductions (chandeliers, fabrics, rugs), some antiques (candelabra, bronze sculptures, mirrors)—are not so much reconstructions as reminiscences, which McNamara based on the early-twentieth-century version of an eighteenth-century look. If, for

instance, American furnishings substitute for French, they retain the first owners' mix of mahogany and gilt.

So, too, the arches of the west wing, now enclosed in glass, blend old and new. They turn the once-open loggia into the light-filled garden room by the kitchen. The relaxed indoor space, a counterpoint to the more formal rooms within, overlooks the garden and pool—the same sweeping view south to the hills that charmed the house's original residents and guests.

"It was an ambitious project, and the result is a surprise to many people," McNamara says. On Brookhurst's grounds alone, the work included resetting marble, realigning roads and putting in ponds, trees and orchards. "The clients certainly didn't set out to buy a house as a major project, but when they came upon it, they became tremendously involved," the designer adds.

What would be the original architects' response to the fix-up? A positive one, say the parties involved in what historian Thomas Jayne calls "an aesthetic restoration" of the grandiloquent Georgian country house. "It's not a literal restoration," says Jayne, who was called in as a consultant on the project, "not done in an archaeologizing spirit." Yet it defers to the past. "In a lot of ways Kevin is of that epoch," Jayne observes. "His instincts are very much like Codman's would have been. There isn't that conflict between historian and architect—it's simpatico."

"Modern civilization has been called a varnished barbarism," Codman and Wharton noted, "a definition that might well be applied to the superficial graces of much modern decoration." Still, the authors concluded the work by saying, "There is no absolute perfection, there is no communicable ideal; but much that is empiric, much that is confused and extravagant, will give way before the application of principles based on common sense and regulated by the laws of harmony and proportion."□

continued from page 124



Lippincott's April, Will Carqueville, 1895. Color lithograph; 18¾" x 12¾". Carqueville's magazine poster series for *Lippincott's* benefited from the lithography skills he acquired in his family's printing firm, whose specialty was theater posters. Barbara Leibowits Graphics Ltd., New York.

specialized in sturdy ladies in Pre-Raphaelite garb, gave a lecture on the "moral aspect of the artistic poster."

Nothing succeeds like success; customers began buying the posters instead of the books and magazines. (At the height of the craze, art posters sold for anywhere from five cents to a dollar, a far cry from the presale estimate of one hundred thousand dollars for a scarce Bauhaus poster in a recent auction.) Savvy publishers at first printed extra copies and limited editions of their posters for collectors. Then, when demand subsided, they commissioned the artists to design instead the books themselves, the dust jackets and the magazine covers.

Not that poster art in America or elsewhere became defunct. It simply broadened its fields to promote travel, patriotism, propaganda, movies, worthy causes, concerts, the latest high-style products for the home and office—the mix that makes up the modern world.□

A Sun-Washed Setting for Folk Art in California
continued from page 148

has found over the years make a bountiful demand on one's attention. Witness—if you can leave off gazing out to sea through the great fluorescence of California sun—the nineteenth-century washboard on the dining table holding lemons fresh from the trees on the property. Or, reflected in a nearby mirror, the American quilt appliquéd with a biblical passage—"Look at the way the words are divided!" the owner urges. Over the fireplace hangs perhaps her fondest piece, a barn-siding painting of a cat. "Someone must have cut it out when the barn was destroyed," she speculates. "Rescued it and put a frame around it." She marvels at the inspired crudeness of the thing: "It was somebody's idea of a cat, not an artist's—whoever it was just wanted to paint a cat and painted a cat." A cat so essentially catlike that it could be any cat—any *species* of cat—in the whole of history or memory. "Is it a leopard or is it a pussycat?" the owner wonders. "Incidentally," she adds, laughing, "the colors happen to be perfect in this room—blue and yellow and green."

Other prized folk art objects include primitive renderings of a phrenologist's head and two palms that were painted on the window shades of a fortune-teller's booth in the early part of the century. A pair of carved deer graze between the dining and living areas—"They were in a number of places before they settled down here," the owner says, adding with a smile, "Everything has to find its own place." A whopping brass fish—it must have been the sign for a fishmonger—is suspended from the ceiling by old ropes, each metal scale delineated; like the fish in Elizabeth Bishop's great poem, it hangs "a grunting weight,/battered and venerable/and homely . . . speckled with barnacles." Another cat, dogsize—a dark wooden unpainted nineteenth-century American lion—crouches above a built-in bookcase. A carved wood horse's head, a sign for some long-dead horse trader, is stalled somewhere nearby. "He came with a little tray in front, so I did the natural thing and put some hay there," the owner says. She is also partial to folk art birds—"Sometimes they have a look that's wonderfully dumb." Thus the tole shorebirds, the sea gull scavenging on a shelf, the goose, the duck. (Real geese and real ducks sail down daily from the hills to the creek beside the house.)

Off the living area is the office/guest room with a big daybed and an old picnic table that the owner uses as a desk. A huge window opens to a providence of proud and ancient sycamores. One wall is hung with a collection of signed photographs of Eleanor Roosevelt, Amelia Earhart, Helen Keller, Lola Montez, Mae West, Isadora Duncan, Anna Pavlova, Maria Callas, Evita Perón, Colette, Florence Nightingale and Sarah Bernhardt. "They're all women I admire because they accomplished something on their own, even if it was something scandalous, and many of them didn't have the advantage of beauty." The ladies, sharing as they do what the British call pluck, look fearlessly out to sea.

"It's what I really wanted: a country feeling on the beach. Country but not rustic."

If the upstairs intimates a barn, the downstairs with its low ceilings brings to mind a ship. It, too, is one enormous space—call it a bed/sitting room. The bed and windows are swathed in pale blue ticking, and a pale yellow rug covers the blue floors. There's a vintage sofa upholstered in a 1920s print of soft, romantic flowers; a five-foot-high windmill whirligig tilts on the table behind it. Among the other pleasures of the room: a fireplace, a turned-wood bench, a rocking chair with arms so wide you can write while you rock, built-in bookshelves, early California plein air paintings. Decoys mounted on flexible metal rods are the spit and image of fish in their natural element. In her bath, the owner has a fleet of folk art sailing boats mounted over the tub. She keeps her towels in a little wheelbarrow that was once a child's toy.

The owner wanted a country garden by the sea, and today she has one; under the protean touch of landscape designer Eric Nagelmann, it has flowered beyond her hopes—and with the same informal, rambling charm the house has (vines grow on the fences, reinforcing the cottagey quality). She craved fragrance, so there is night-blooming jasmine. There is lavender and ginger as well, and one of the oldest coral trees in the area. Under the exalted sycamores she had a wooden platform built to hold a hammock and a summer tent—"I'm going to read and sleep out there," she says. The garden is rich in found objects: old wagon wheels, through which Queen Anne's lace now grows; a vintage plow; some quaintly lettered garden signs—"One even says Bananas," the owner smiles. She has long hung objects on the outside of her house—"Why not decorate the exterior, too?" she asks. A wooden folk art angel is poised in incipient flight on the wall outside her study, facing the sea. Another folk art angel—this one trumpet-blowing—presides over the front door. On the sycamore nearest it hang folk art birdhouses, some occupied. For garden parties the owner sets up a white gauze tent. "Like a theatrical prop," she says. "I light candles, hang a painting and it's another world."

What had once been just an ordinary pole house, all rectilinear confusion, was now a house that made handsome sense, where nothing was out of joint and everything was in agreement: a simple beach house set in a pleasance among sycamores, built over those groves of ripe, unreaped bananas.□

The Victorian Gem and Nearby Caribou Club
continued from page 136

a retired English cavalry officer in 1880. "He'd spent time in Jaipur and Belgravia and had come to the Roaring Fork valley. He wanted the comforts of England, a great cuisine and the art of the heroic West—and he loved to dance." Scouring shops and flea markets in Denver, Santa Fe, Taos and New York, Baldwin brought back blankets and throws, decanters, and paintings by George Catlin and Thomas Moran. And in Santa Fe he found Peter Nesbitt, a painter willing to provide heroic landscapes reminiscent of Bierstadt.

Poulsen, pushing to meet an impossible deadline (Baldwin was determined to open by Christmas), was thrilled to see purchases arrive "and actually fit and work." The result: rooms that are both rich and relaxed. The skillful mix of English tradition, Victoriana and western artifacts seems a perfect setting for the casual, laid-back nightlife Aspen favors.

Just as the kitchen was near completion, a chef was hired who insisted it be completely redone. The deadline passed and work went on. Outside in the snow, billionaires schussed, Ivana confronted Marla, Beverly Hills diamonds outdazzled the fireworks on the mountain. It wasn't till April, three days before the mountain closed, that the Caribou's unfinished doors swung open for champagne.

Months later, Baldwin's English cavalry officer is a happy ghost. There are eighteen hundred member Caribous ambling through the Collins Alley mews, past a bazaar of tiny treasure shops open late to satisfy acquisitive cravings en route to dinner. Aspen's royal families, nomadic movie stars, the rich and famous, the anonymously rich, the impoverished famous and you and I have a place to sip bubbly and prop our custom cowboy boots on a kilim-wrapped bench before still another purring fire. It's all so familiar—walls painted the green of old money, swordfish and salsa designed by Jonathan Waxman, a stairway for dramatic entrances. Just the way Harley Baldwin planned. □



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The Binding Arts

J. N. Bartfield Galleries & Books is an appropriate name for a Manhattan bookshop that specializes in fine bindings with an adjacent art gallery specializing in western painting and sculpture. Established 54 years ago by Jack Bartfield, the shop still boasts shelves of gleaming leather bindings, many from the 1920s, the heyday of art binding. Manager George Murray quotes the late Billy Baldwin, who said that he "never did a fine house without fine bindings," and points out that such design-world traditionalists as Betty Sherrill of McMillen and David Anthony Easton bring in clients to find "subjects that interest them—and then they buy sets of books in those subjects with fine bindings. They do not buy by the yard."



Across the hall, the gallery has bronzes by Frederic Remington, paintings by Albert Bierstadt, Eastman Johnson, Henry F. Farny (above right) and Ila Mae McAfee (right), and a collection of works by the Taos Society of Artists, including Joseph Sharp, Irving Couse and Ernest Blumenschein. J. N. Bartfield Galleries & Books, 30 W. 57th St., New York 10019; 212-245-8890.



The Art of Crafts

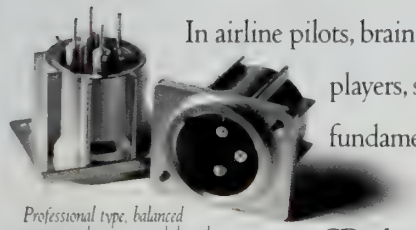
Design partners Richard Gillette and Stephen Shadley and Robert Bray of Bray-Schaible say that the place to get Arts and Crafts furniture in New York is **Peter-Roberts Antiques**. Started by partners Peter Smorto and Robert Melita, the SoHo shop specializes in the original work of classic Arts and Crafts furniture makers—and rival brothers—Gustav Stickley (above right) and L. & J. G. Stickley. For one project, Shadley and Gillette also commissioned furniture based on Stickley styles, which were then stained a deep green popular at the turn of the century for Arts and Crafts work. The pieces that can be ordered from the shop include a bed with spindles in the head- and footboards, based on an L. & J. G. Stickley design; a nightstand; and a low table based on an Arts and Crafts library table. Peter-Roberts Antiques, 134 Spring St., New York 10012; 212-226-4777.



Relief Work

Mark Evans and his partner in covering walls, **Charley Brown**, have created a new series of three Baroque-style wallpapers that can be mixed and matched. "There are no horizontal or vertical repeats, so the panels work on their own or can be coordinated to give visual variety since they are variations on one concept," Evans says. "The panels are sandblasted, so the colors fade in and out." The grisaille decorations the partners observed in bas-reliefs on buildings in Paris, Italy and Germany inspired the designs. Evans & Brown, 3450 Third St., Unit 1D, San Francisco 94124, 415-648-9430; J. Robert Scott, 8727 Melrose Ave., Los Angeles 90069, 213-659-4910.

continued on page 158



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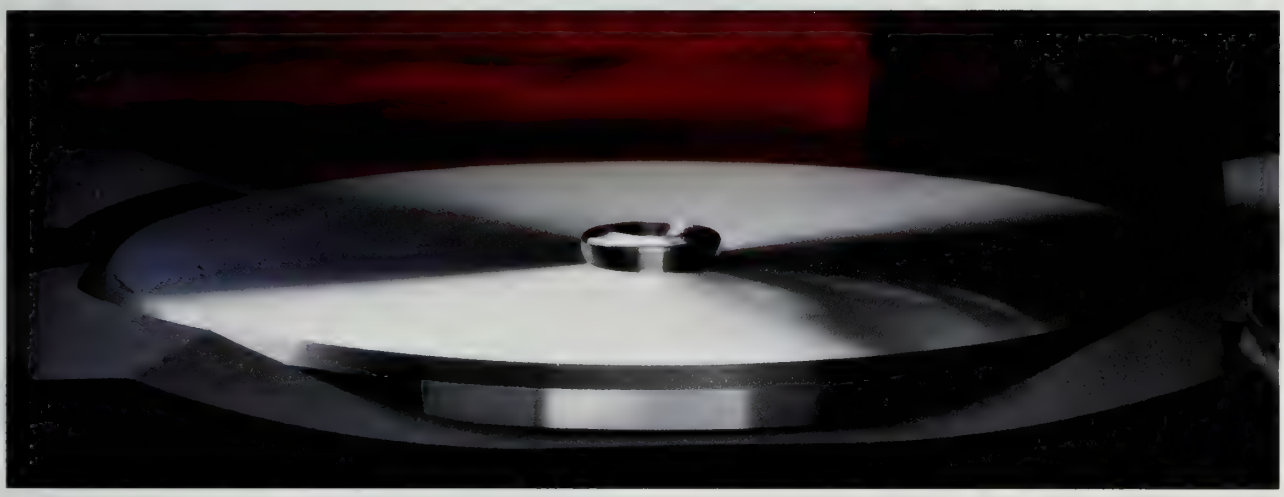


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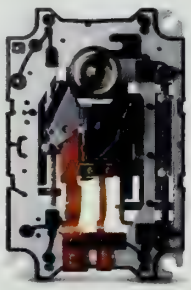
Next, the stable platter, by supporting the entire area of the CD disc, minimizes wobble and chatter.

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The Last Detail



PETER KRAMER

By reinterpreting traditional elements—exposed joinery, hand-planed surfaces and painted designs—**Peter Kramer** creates furniture that looks traditional but sets its own contemporary style. After gaining recognition with his country pieces, Kramer turned to dual-purpose furniture (tables that convert to benches) and freestanding designs (a canopy bed with built-in armoire, dresser and desk).

His signature is details. A canopied dining table with corner cabinets for legs led Kramer to experiment with other styles of legs. Two separate pieces—a drum table with revolving drawers and "a stack of drawers" with an invisible frame—led to his most recent innovation: a chest of drawers with an inside frame, which allows exterior sides to be designed in any shape. There's always an element of surprise or whimsy in his work, such as mermaid pulls on a William and Mary chest of drawers. Peter Kramer, Gay and Jett Sts., Box 232, Washington, VA 22747; 703-675-3625.

Fine Rendition



With a master's degree in architecture and a career in the Navy Civil Engineer Corps behind him, **Chase Nelson** did his first painting of a building in 1983 because "I wanted a piece of Grandmother's house." That first architectural rendering has grown into a passion for painting public and private houses, cottages and historic edifices. Nelson extended his search for family properties that he could depict from his native Mississippi to Château Courtitout in Normandy, belonging to "a distant branch of the family."

Now Nelson works out of the shop of Washington antiques dealer Marston Luce (*AD-at-Large*, Aug. 1990). He has recently followed the suggestion of designer John Saladino and produced a series of grisaille paintings of architectural details on Washington public buildings, such as an urn from the Supreme Court Building (left) and a vase from the Cosmos Club. Part of the beauty of his work comes from the detail in his pieces coupled with the fact that they seem to float on the paper. "I want to steer people away from landscape around their houses—that makes it just a picture," he says. Marston Luce, 1314 21st Street N.W., Washington, DC 20036; 202-775-9460.

Forged Ware

Like many a designer intent on keeping everything in a period house true to the original epoch, Arthur Smith often has the hardest time finding authentic-looking hardware. "For an 18th-century Colonial house, we couldn't find ten hand-forged iron pulls, hinges and latches for the kitchen," Smith says. "Everywhere we went, they looked either too folky or too slick."

Through a hardware shop, Smith learned of **Acorn Manufacturing**, which has an extensive selection of iron hinges, latches and cabinet hardware copied from Colonial American models. The forged-iron hardware in Acorn's catalogue comes in several finishes, including antique brass and copper, black iron, relieved rough iron, antique pewter and Colonial white. Acorn Manufacturing, Box 31, Mansfield, MA 02048; 508-339-4500.

Designer's Designs

For several years **Anthony Browne** had been custom making the same type of furniture for clients. "I had them made to order in London one at a time for each client," says Browne, who finally realized that he ought to introduce the whole line of furniture at once for retail distribution.



Now **Dapha Ltd.** of High Point, North Carolina, is making Browne's collection of 11 upholstered chaise longues (above right), sofas and chairs, using cushions stuffed with half down and half feathers, and horsehair in the upholstery. "The general idea is total comfort," Browne says of the plushly cushioned, striped-chintz collection. "The furniture is styled and made to last a lifetime." Anthony P. Browne, 2903 M St. N.W., Washington, DC 20007, 202-333-1903; Dapha Ltd., 109 Lane Ave., High Point, NC 27260, 919-889-3312.

continued on page 160

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Notes from Hong Kong

When a piece of furniture leaves **Robert Bollore**'s Hong Kong workshop, clients know they will receive a meticulously designed, handcrafted and finished item. Bollore, an engineer turned furniture designer, accepts only commissions that interest him and puts as much thought into creating a collapsible knurled-wood desk as he does into designing a mansion. Clients approach him with requests for reproductions of many different styles, including Louis XVI and Robert Adam. Bollore's civil engineering background strongly influences his craftsmanship. "Proportion is the most important feature of furniture," he says. He also creates his own designs (below right), believing that "some 18th-century furniture was often not perfectly made and should be corrected in our reproductions." Bollore and Co., Room 1502, Loong San Bldg., 140–142 Connaught Rd., Central, Hong Kong; 544-1028.


COURTESY ALTFIELD GALLERY

Luk's Furniture Company reproduces Chinese rosewood and teak furniture (below left), especially that of the Ming Dynasty. Some of the furniture has religious significance, such as a long, narrow altar table for the home. The company also carries a small selection of antique Chinese furniture made from elm, *huanghuali* and blackwood. Culturally significant collectibles at Luk's large showroom in Hong Kong include step *tansu*, whose reproductions also are sold, and three-unit stacked Korean chests used to store books and clothes. An 18th-century stacked chest with three pairs of doors fitted with yellow brass ornaments and hinges is made of persimmon. Luk's Furniture Company, GF-3/F., Aberdeen Harbour Mansion, 52–64 Aberdeen Main Rd., Aberdeen, Hong Kong; 553-4125.

Designed for Reading

Nine years ago, *AD* contributors Robert Fizdale and the late Arthur Gold started the research and writing of ***The Divine Sarah: A Life of Sarah Bernhardt*** (Knopf, $30), which is being published this month with a cover portrait by Georges Clairin . . . ***Wisdom and Compassion: The Sacred Art of Tibet*** (Harry N. Abrams, $39.95), written by Marylin M. Rhie and Robert A. F. Thurman, in conjunction with the traveling exhibition of the same name, examines 1,000 years of Tibetan art, including *tangka* paintings, sculptures and sand mandalas . . . ***A Complete Dictionary of Furniture*** by John Gloag (Overlook Press, $35), first published in 1951, has been revised and expanded by Clive Edwards, and now includes 3,000 entries and over 1,000 illustrations.

Twenty different types of costume dolls (above left), made by exiled Tibetan monks and dressed in traditional costumes ranging from aristocratic attire to regional and religious dress, can be found at the **Altfield Gallery**. The dolls are part of the gallery's Tibetan collection, which includes antique carpets and textiles. Altfield Gallery, 42A Hollywood Rd., Central, Hong Kong; 850-7127.

Visitors can look but won't be able to buy at the privately owned **Tsui Museum of Art**, whose collection of approximately 500 pieces of Chinese ceramics from the Neolithic to Qing periods belongs to a local businessman. Among the valuable pieces on display are a Jiaqing court necklace box, a rare Han ox, a Kangxi bowl and rare tomb figures from the Han and Tang dynasties. The Tsui Museum of Art, Tenth Floor, Rediffusion House, 822 Lai Chi Kok Rd., Kowloon, Hong Kong; 785-2101.

Sporting Life

In the heart of the English countryside, **Adrian Hornsey** has been wholesaling antiques—primarily from the 19th and early 20th centuries—for 25 years. Now he has started to deal in sports-related antiques—cricket bats, polo mallets, oars, fishing rods—all decoratively displayed according to the pastime. For example, 20 golf clubs, fanned on a wall, draw the visitor to the golf display, where an antique glass case and club stand hold yet more clubs, balls and trophies, and a sideboard bears golf-related books and statuettes. Many of the accessories are used in displays in fashion stores. Open for retail by appointment. Adrian Hornsey, Three Bridge Mill, Twyford, Buckingham MK18 4DY; 0296-738373.


MAGGIE BEALE


COURTESY LUK'S FURNITURE CO.

continued on page 162

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In the Showrooms

Cowtan & Tout, in addition to its recent affiliation as the U.S. representative for Colefax & Fowler (*AD-at-Large*, Jan. 1991), is diversifying its own collections. Known for rich chintzes and floral print fabrics in tried-and-true designs and colors, Cowtan & Tout is now broadening the range of hues and using unaccustomed surfaces. *Coraux*, coming out this fall, features widely spaced ribbon stripes interspersed with baskets of lush, old-fashioned flowers, but instead of the usual palette of sky blue, cream and pink, these bouquets brood darkly in rust, and dark green and beige. *Coraux* has been printed on unglazed cotton, less dressy than glazed chintz but distinctly more traditional than the rough-textured union cloth (the "union" being of linen and cotton) that bears some of Cowtan & Tout's new designs. *Morland House* also features lush bouquets and stripes but is printed on the union cloth, which gives the image a soft-edged, country look. With *Bramfield* (near right), the Cowtan & Tout designers have taken one of their chintzes, a particularly lavish Victorian one with a splendid conglomeration of patterns, and printed it tea-dipped on the union cloth. Again there are alternating broad patterned stripes, one with bouquets of flowers over a leopard print, the other with leaves against a design of green baroque swirls on black. Finally, *Arabella* shows a woven pattern on wheat-colored union cloth with a cable varied by thin, vertical stripes of green, blue and red.



Galacar & Co., which began in San Francisco and has now relocated to Boston, has produced a fabric and wallpaper design of Victorian flora of intense richness. *Passerelle* (far right) is taken from a wallpaper printed by Desfossé & Karth in Paris in 1869, and in the dense green-and-purple pattern, lilacs, hops and banana leaves on a bamboo trellis crowd together with all the overripe vigor of the late Second Empire. Another new toile fabric and wallpaper, *Rebecca Toile*, is a design of gnarled branches, leaves and feathery blossoms in mulberry on white. Originally created in England in 1780, it was found in the archives of the Society for the Preservation of New England Antiquities, one of the oldest and most impeccably pedigreed preservation groups in America. Galacar fabrics and wallpapers are available at Carleton V in New York, Keith McCoy in Los Angeles, Holly Hunt in Chicago and other showrooms around the country.

Alan Campbell, who has offered original designs with a modernist slant for the last decade, has left his niche in New York's D&D Building to merge with **China Seas** under its new owner, Diane Morris (*AD-at-Large*, July 1991). Campbell shares a background and aesthetic departure point in batik, tie-dyeing and other Southeast Asian design arts with China Seas founder Inger McCabe Elliott.

At the other end of the spectrum from the adaptation of traditional styles, **Cy Mann**, longtime designer of contemporary furniture and wall units, is also shaping its 60s and 70s "classicism" to fit today's needs. "The 80s are over; it's time for refinement rather than opulence," says president Elyse Lacher. Consequently, Cy Mann is showing the Jewel Collection, a brand-new line of stainless-steel tables that feature gemlike hues dyed through the steel rather than applied onto it. The tables are named *Marquise* (left), *Emerald*, *Cabochon* and *Solitaire*, and the colors of the dyed steel—which creates an impression of Art Déco stained glass—are emerald, topaz, sapphire, ruby and onyx. □

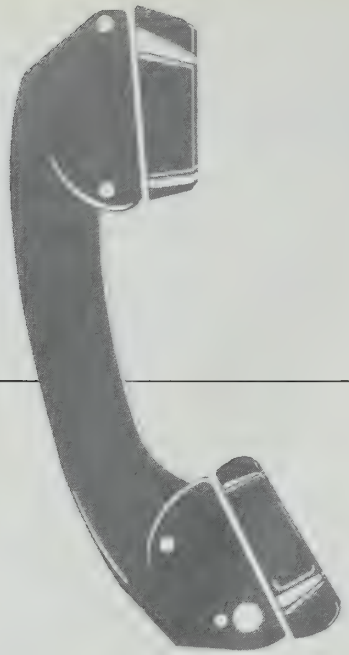


Music Man

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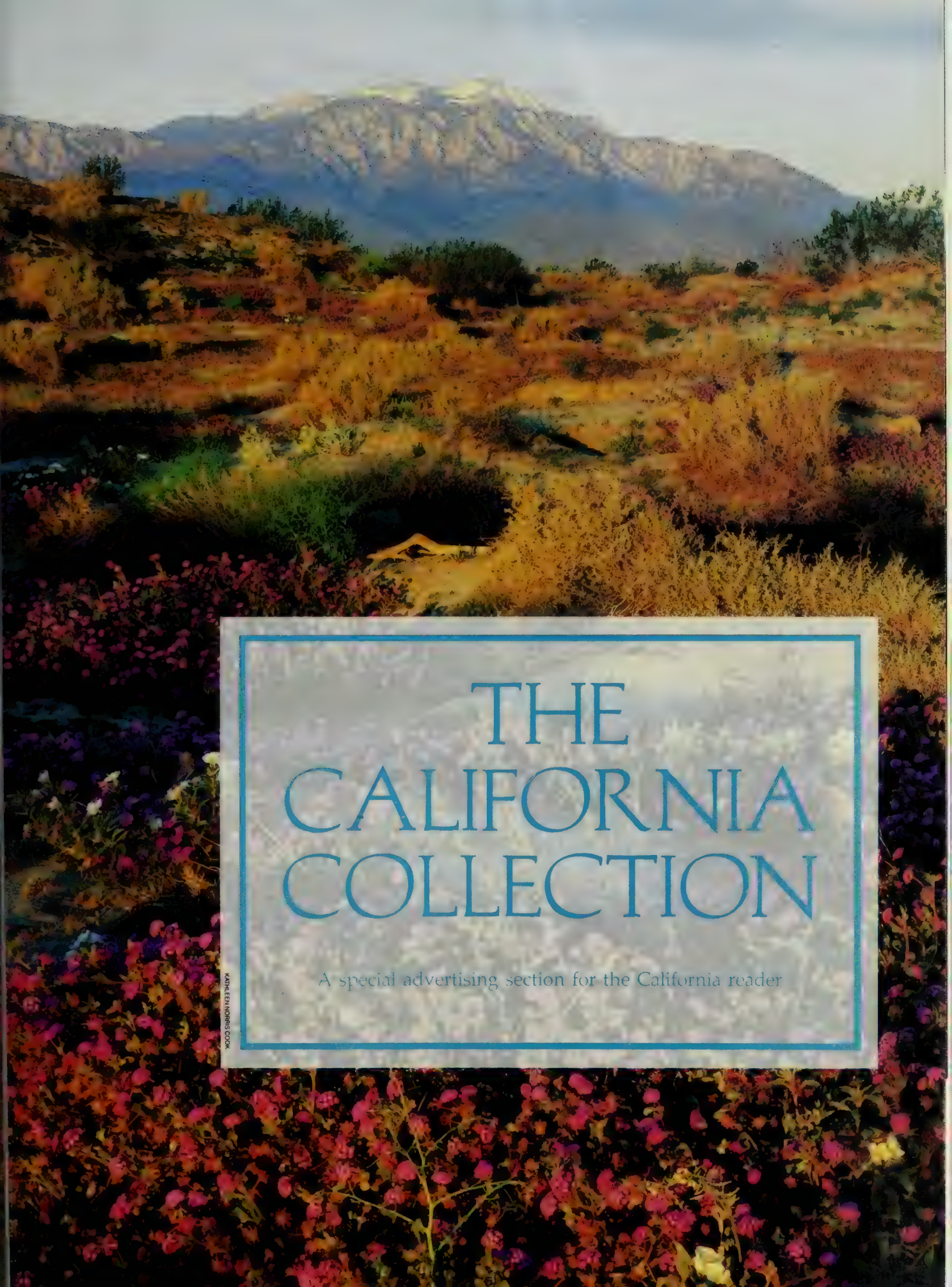
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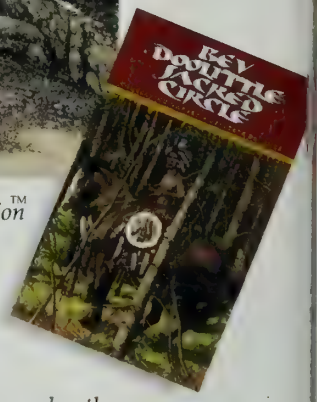
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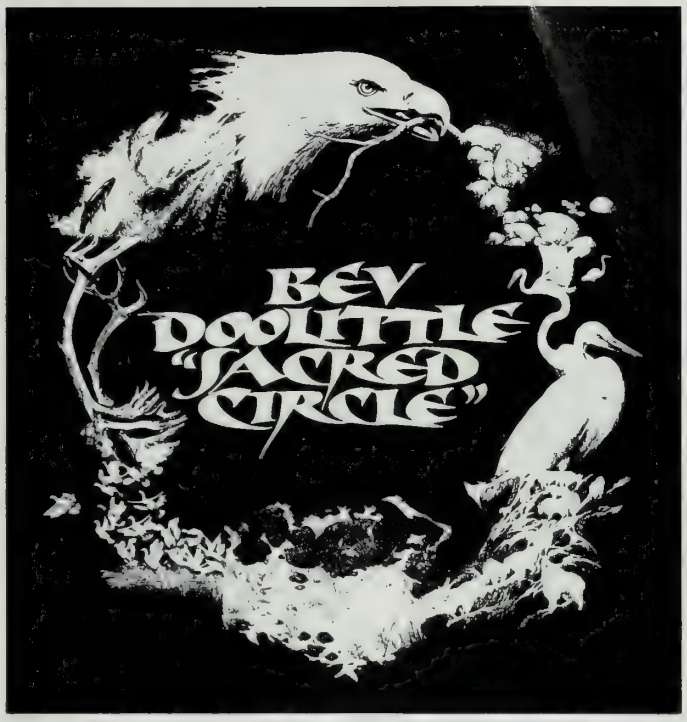
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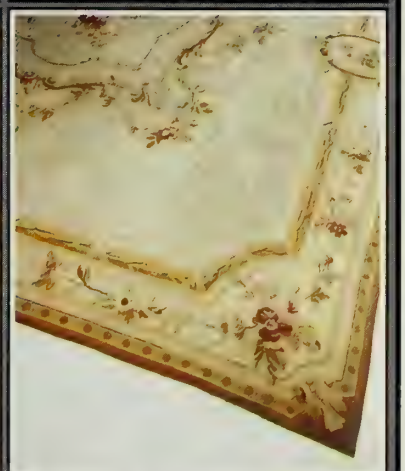
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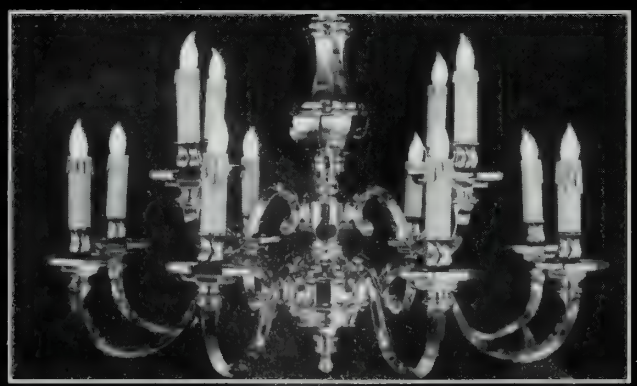
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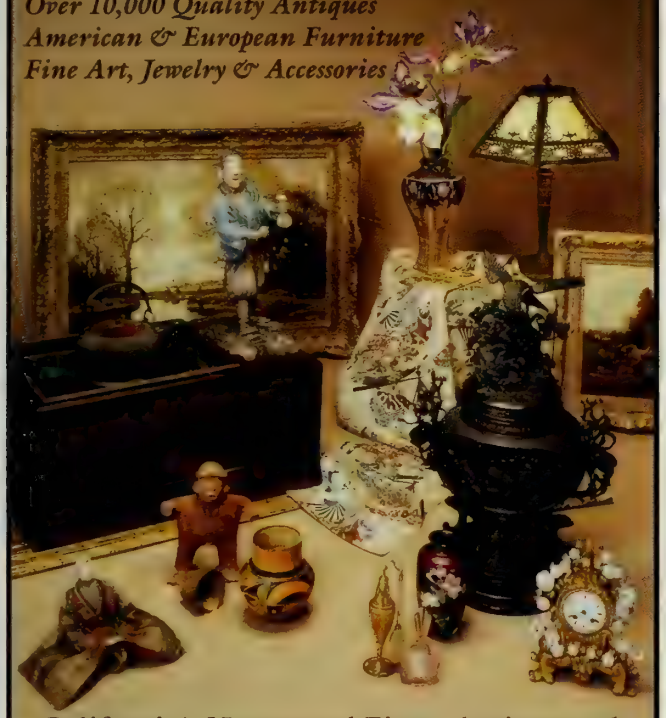
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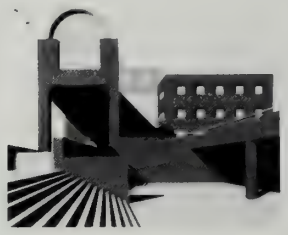
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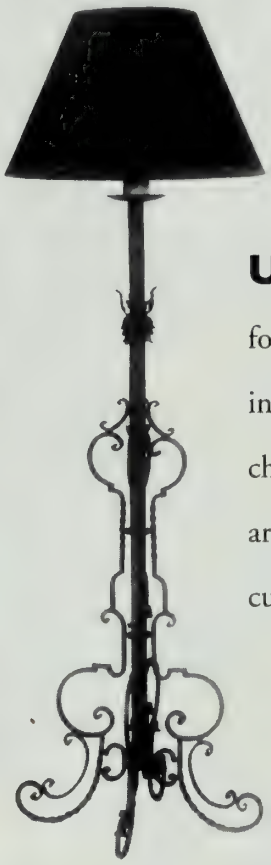
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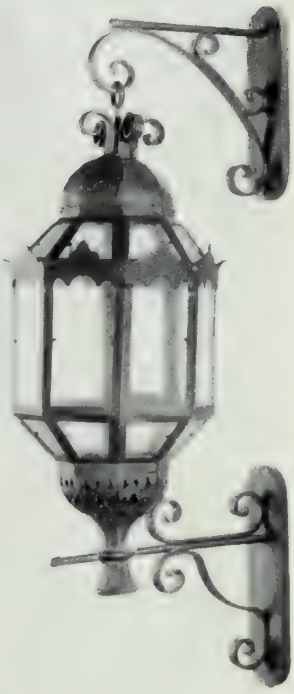
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